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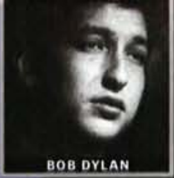
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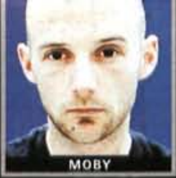
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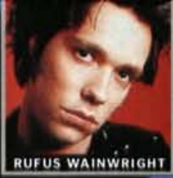
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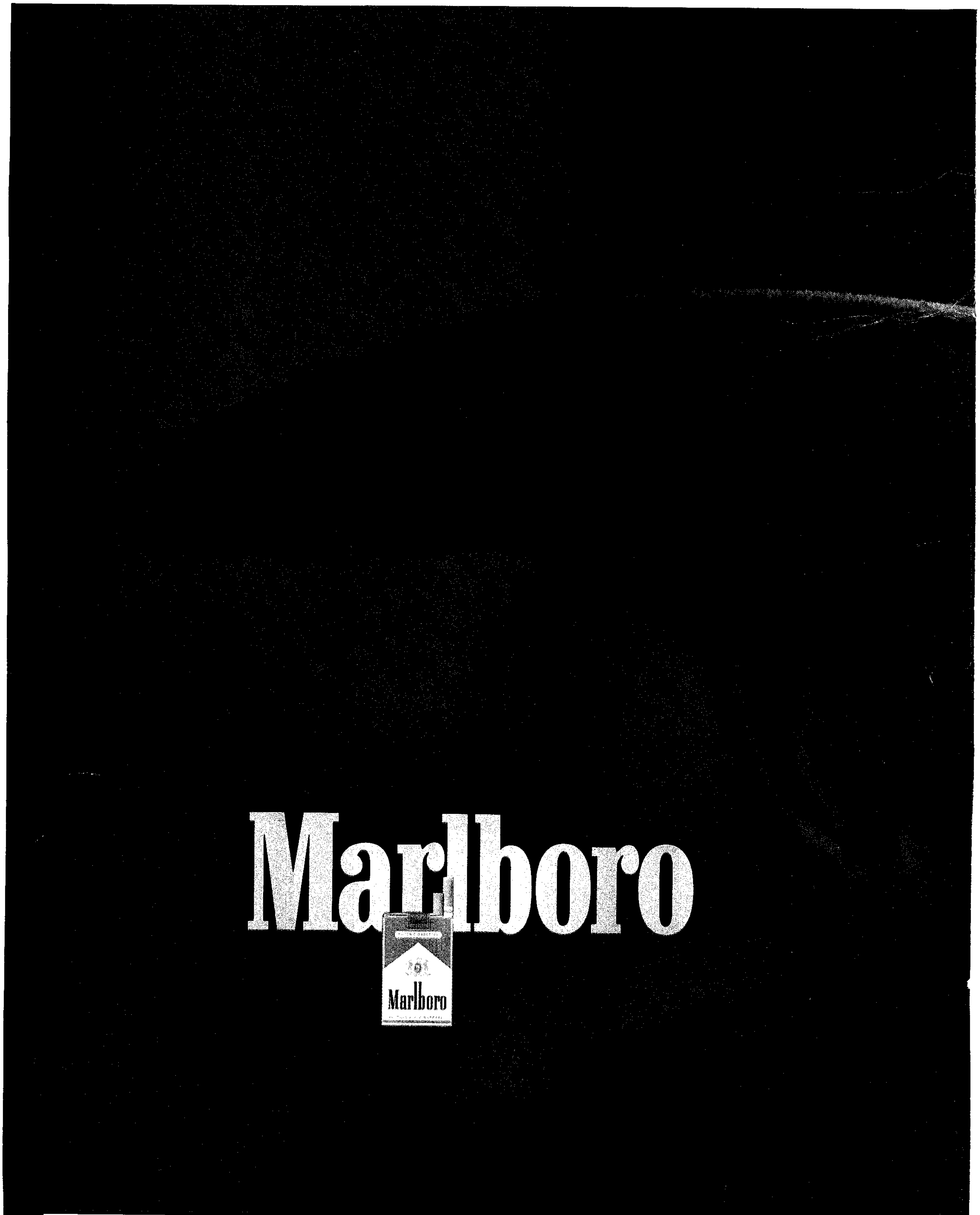

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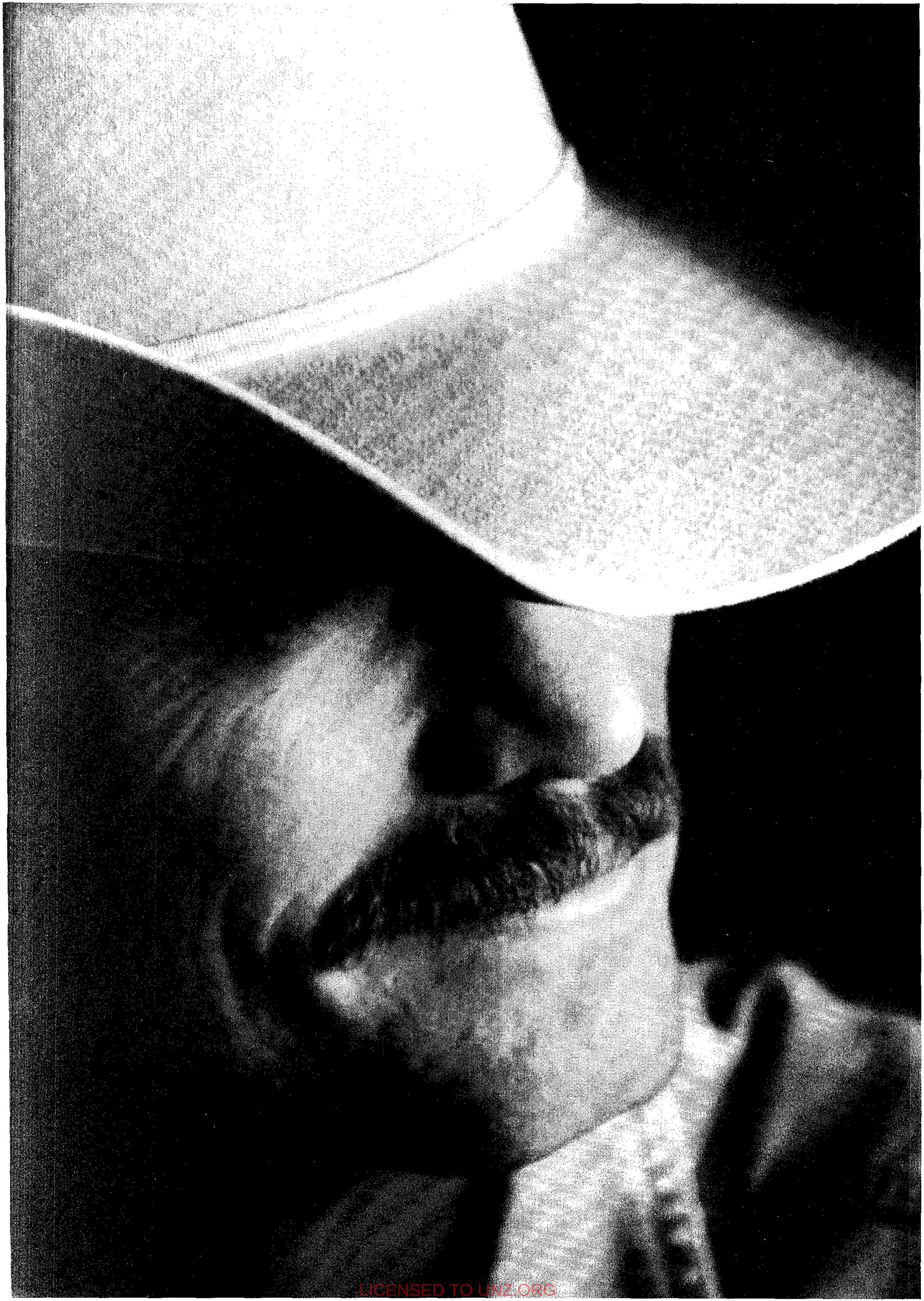

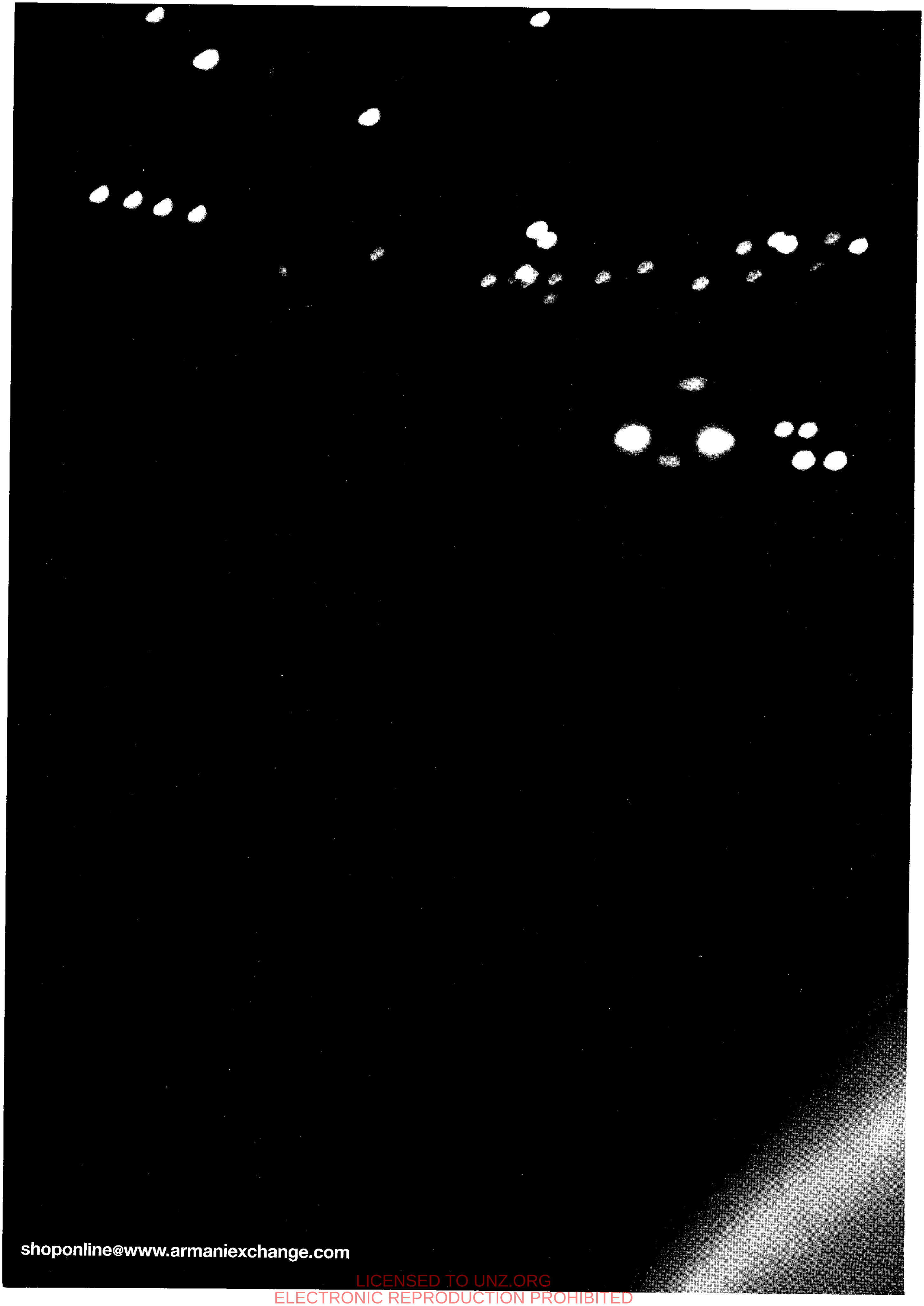
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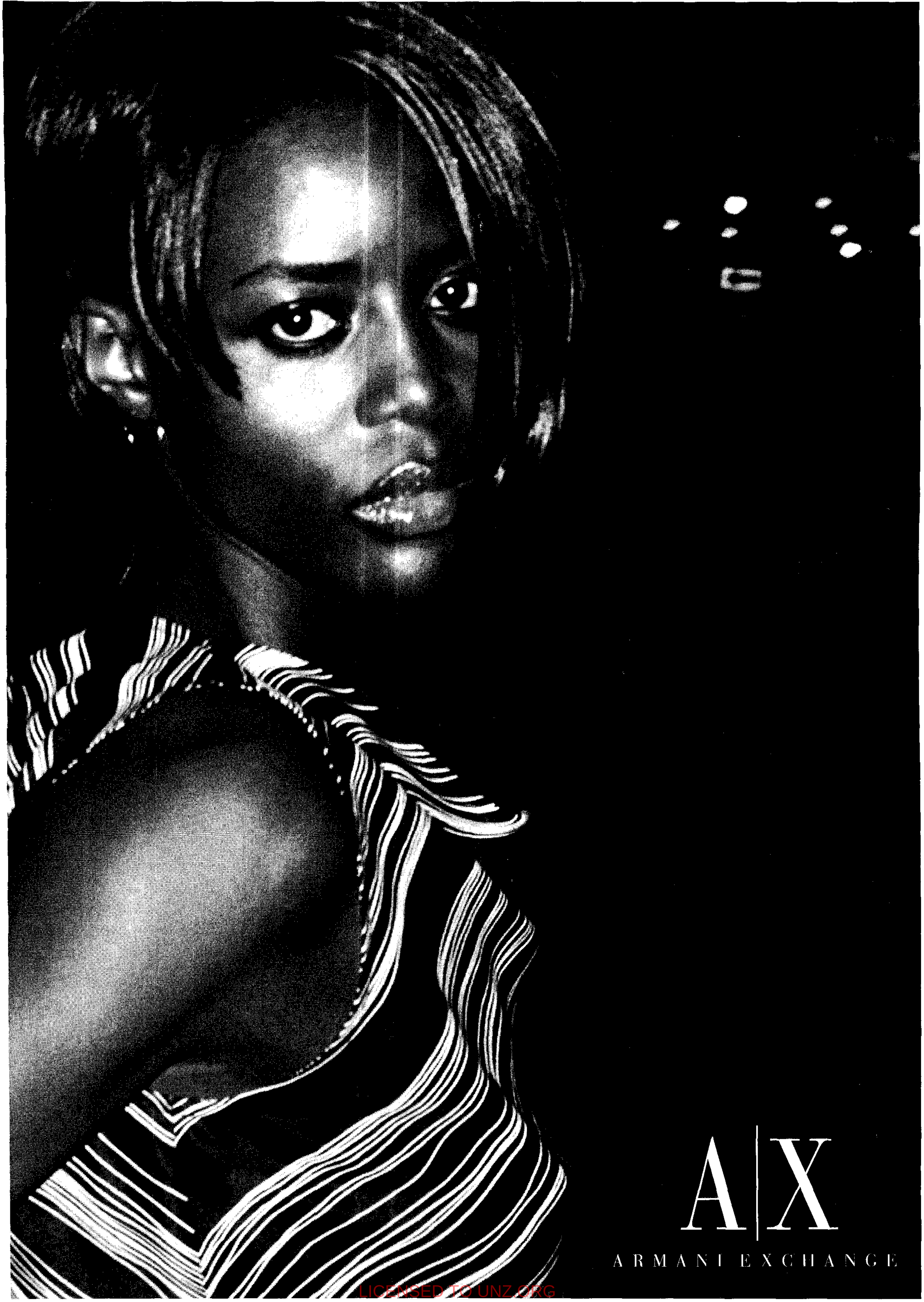
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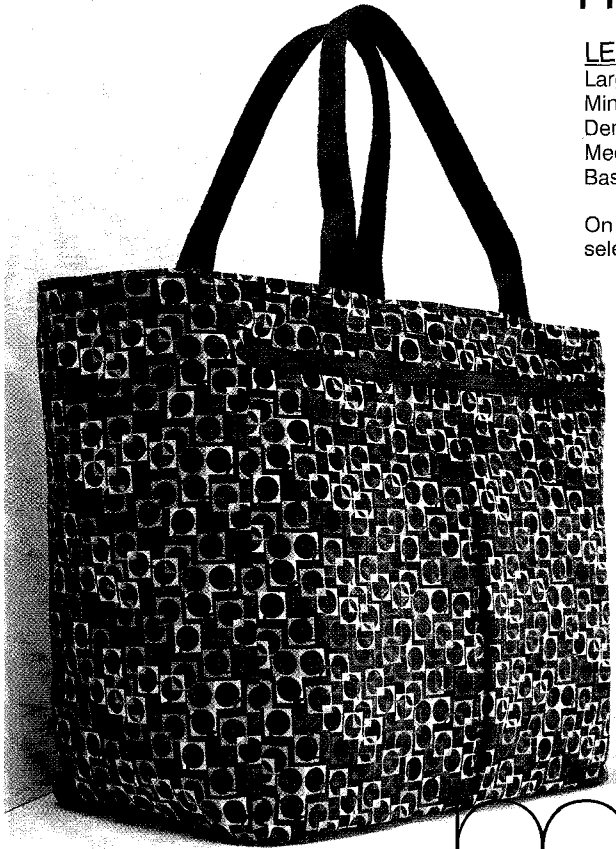

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—Mark Jacobson

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New York City's greatness is never more clearly reflected than in its breathtaking, star-making, thang-shaking musical diversity. In this issue, we take the measure of the musical metropolis. **Mark Jacobson** supplies an opinionated rendition of the city's baseline, from the sublime Duke Ellington to the sublimely ridiculous Ramones. Now taking the stage is an abundance of new talent, from R&B diva Alicia Keyes to the queen of bhangra, a fusion of Punjabi folk music and urban beats that could only have happened here.

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COVER: PHOTOGRAPH BY FRANK W. OCKENFELS 3.
Hair by Chuck Amos/Bumble & Bumble/Jump; makeup by Ayako/Nars/Garren; styling by Patti Wilson/Creative Exchange. Cover inset photographs: left to right, David Gahr; Sonja Pancho/Retna; Chuck Pulin/Starfile; Deborah Feingold/Getty Images; Globe Photos; Karjean Ng/Retna.

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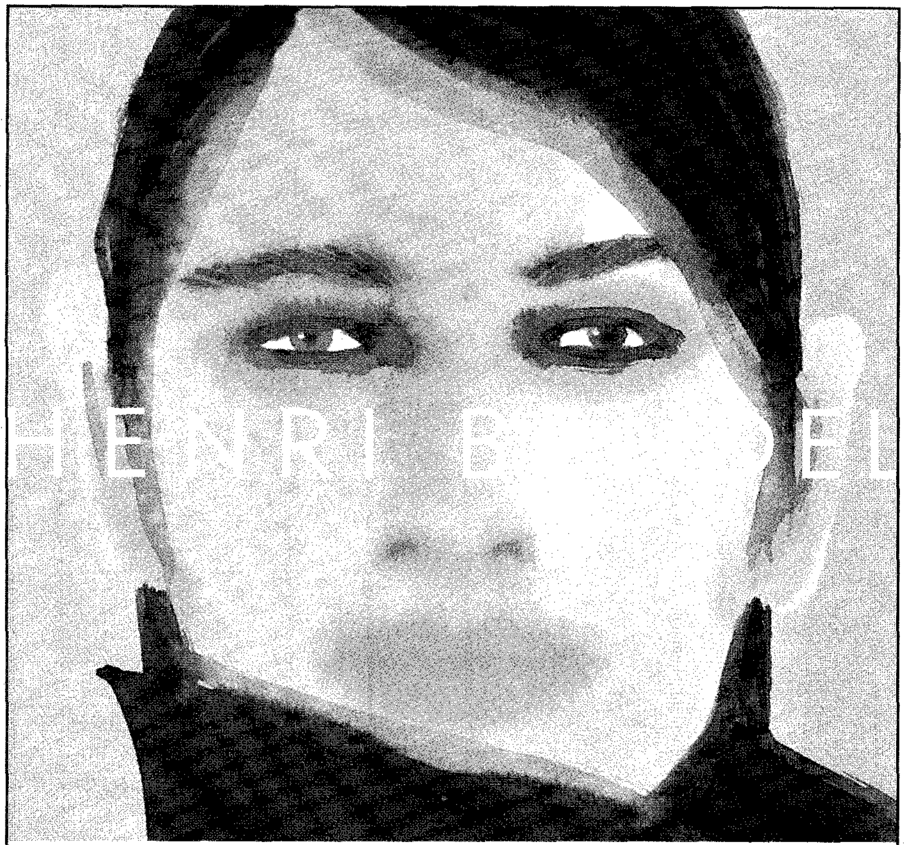

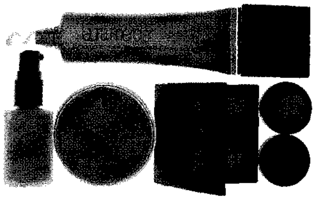

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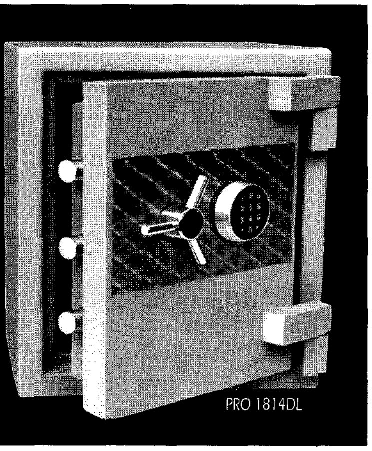

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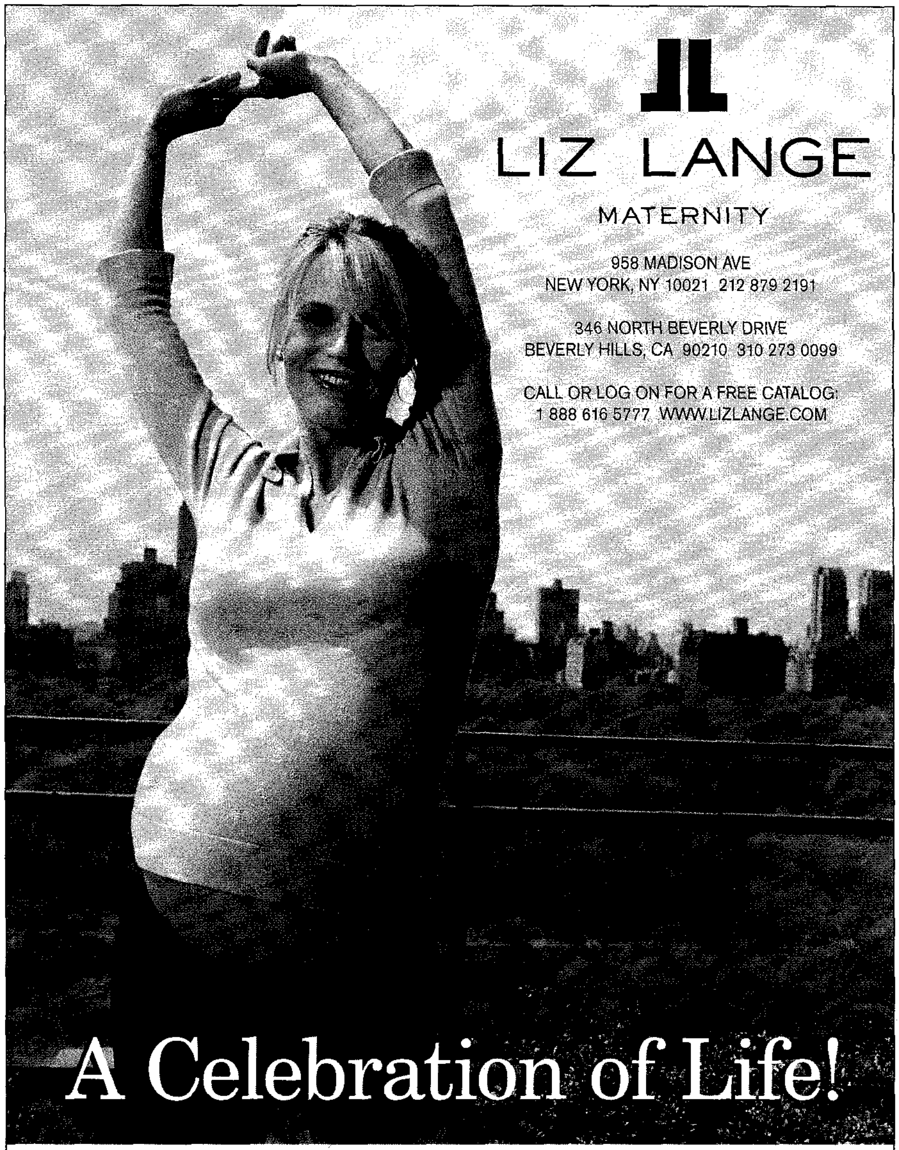
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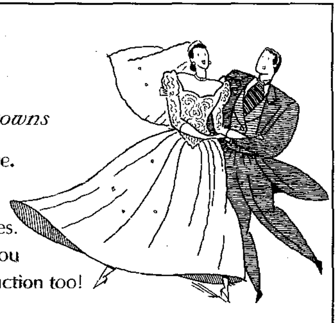
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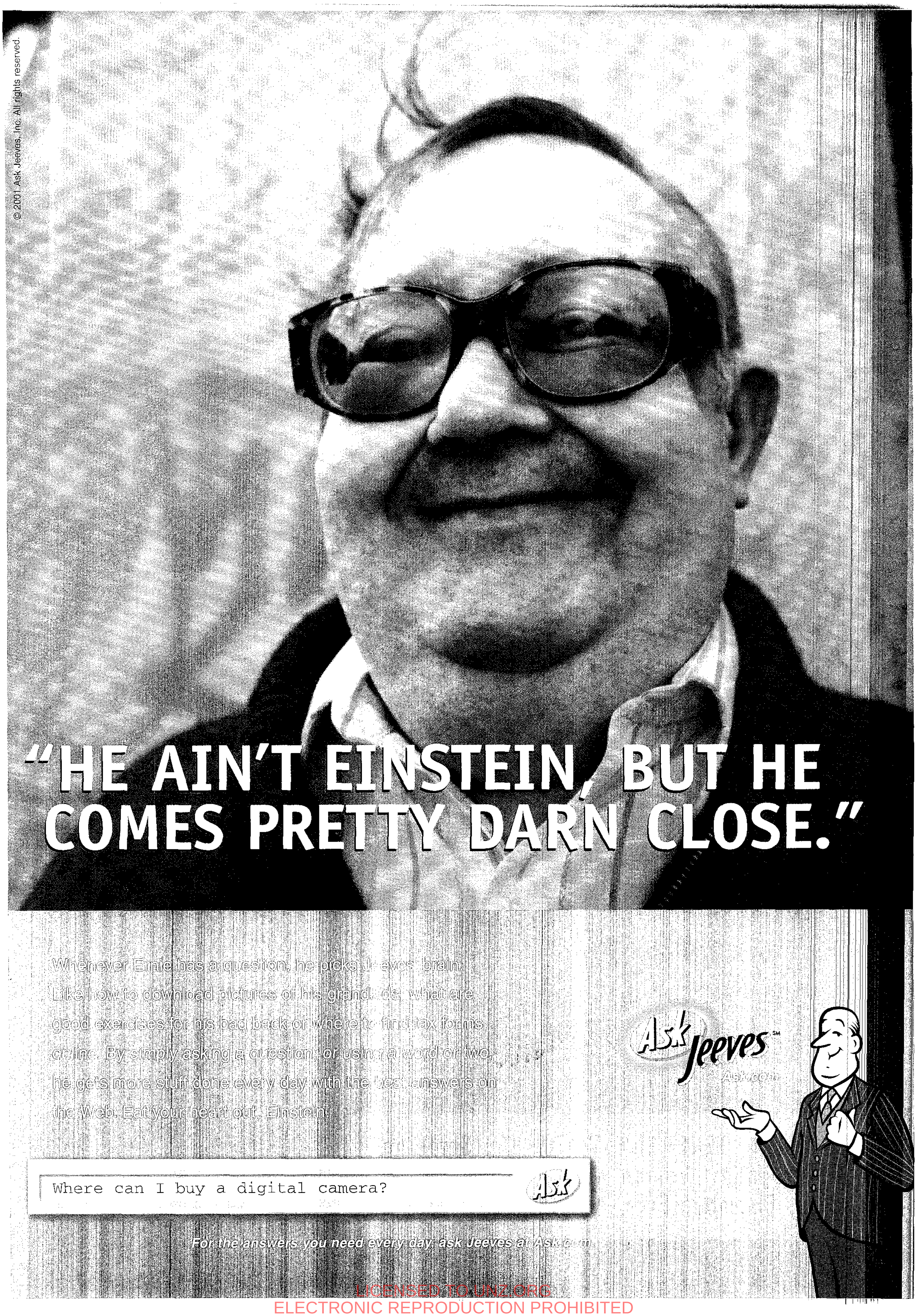
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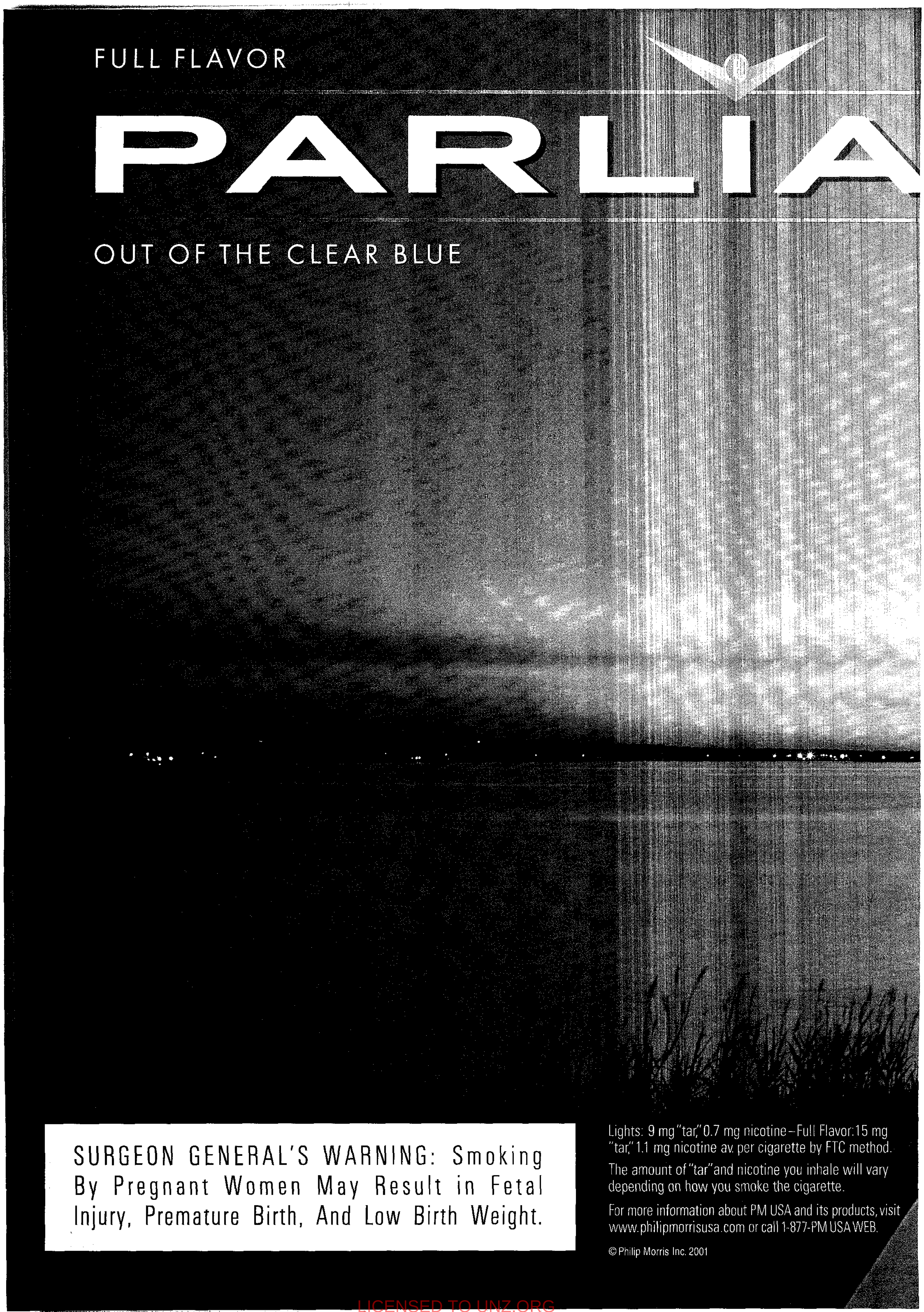

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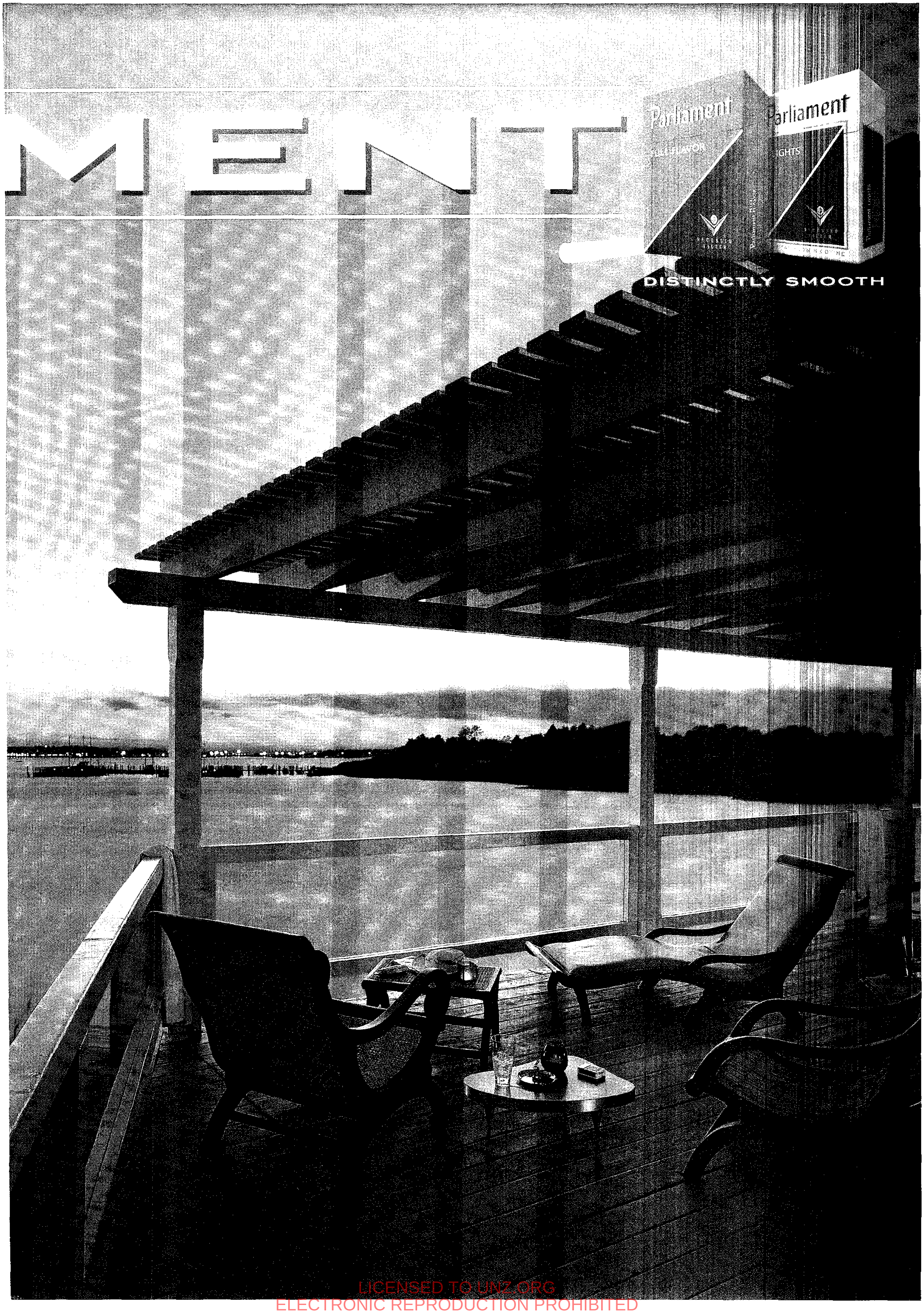
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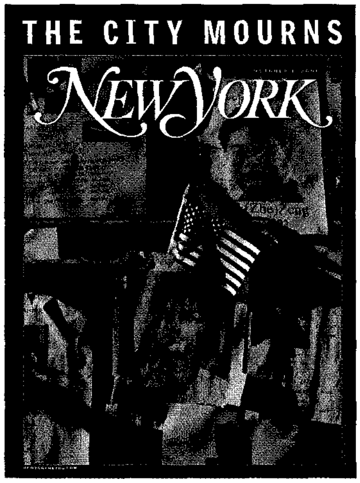
Letters

> "I miss that New York attitude. I would welcome a person bumping into me without apology."
>
> —Jennifer Snyder

Loss

Please thank Jennifer Senior for her beautiful story ["One victim," September 24]. I have always appreciated her writing and style, but this brought me to tears. Her story about her brother's friend was compelling and hit me in my heart. The entire issue was superb, but her article stood out for me. All my best to your entire staff, Jennifer, and the McIlvaine family. God bless the USA.

Richard J. Virgilio, MADISON, N.J.



Uptown, Downtown

To the woman in Ms. Senior's story ["The Circles of Loss," October 1] who said she was "so glad to see someone from downtown" and then pointed out a suspected uptowner ("All she cares about is getting her cappuccino"): It is disgraceful that you feel compelled to compete at being more affected than others by September 11. I highly doubt that it is harder for you to deal with displacement from your home than it is for the countless people from all of the boroughs (including uptown Manhattan) and the tri-state area who must deal with the loss of friends and co-workers. I am sure that if it meant they could have their loved ones back, they would welcome being in your predicament. This is a time to stand together, not an excuse for the drama queens to step out.

Judith Caragine, MANHATTAN

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An American City

Michael Tomasky implies that I have smeared the people of New York City as "anti-American" and decried "the 'decadent' blue states that will, in the coming months, constitute a veritable 'fifth column' against America" ["The City Politic: The Out-of-Towners," October 1]. If I had indeed written that, Tomasky's outrage would be justified. It is, however, untrue. The sentence I wrote was as follows: "The decadent left in its enclaves on the coasts is not dead—and may well mount what amounts to a fifth column." I made no mention of blue states in general or of New Yorkers in general. I was referring to a decadent subset of the left, a subset that is a tiny minority of most New Yorkers, a tiny minority of the left in general, and certainly not restricted to the blue states. As for my view of New Yorkers in this war, in the same piece I wrote that "[Rudy Giuliani's] combination of chutzpa, practicality, and deep, deep compassion is the essence of New York City. [His] troops—the firefighters and cops and medics and volunteers—would make the Londoners of 1940 proud. If New York alone were a nation . . . then this war would already be well under way, and its outcome in no doubt." I cannot see how any honest reading of my piece could lead Tomasky to believe I have slurred New York in any way. In fact, the very opposite is the case.

Andrew Sullivan, WASHINGTON, D.C.

I just want to thank Mr. Tomasky and your magazine for letting us know just how much work Senators Clinton and Schumer actually did to get New York the money it needs to rebuild. All the news reports tell us only that President Bush said, "You've got it"; they neglect to tell us how much work it actually took to get us that money as fast as we needed it. New York has almost always been considered a nation unto itself by others and sometimes by ourselves. We have proved that wrong. New York is what America is all about. The compassion, the camaraderie, the support for our leaders here are unified in a way I never dreamed possible. Keep exposing these ignorant men like Phil Gramm and Don Nickles. Praise the heroes who are donating blood, money, time, and materials to this enormous effort. If everyone plays just a small part in this time of crisis, we can overcome. God bless the FDNY, the NYPD, the EMS, and all the victims.

Peter Nolan Jr., QUEENS

Change of Attitude

"Post-Traumatic Street Disorder" [by James J. Cramer, October 1] is the first article I have read that not only made me cry but also made me relate. Although I do not work downtown, I was in the city on September 11 and used to work on Wall Street. I understand the mood that usually exists downtown and can only imagine how it has changed since the attacks. I wanted to write to you because I was truly moved by your article, and it was nice to read something that expressed my feelings. I, too, have noticed the change in people's moods, and it saddens me. It's ironic, though. I find myself missing that New York attitude. I think that at this point, I would welcome a person bumping into me without apology or neglecting to bless me when I sneeze. I hope things can get back to normal, and I look forward to the days when they do.

Jennifer Snyder, HOBOKEN, N.J.

CORRECTION In "The National Interest: Pox Americana" [October 8], Tucker Carlson erroneously reported that members of Congress were issued gas masks last year. In fact, this did not occur. ■

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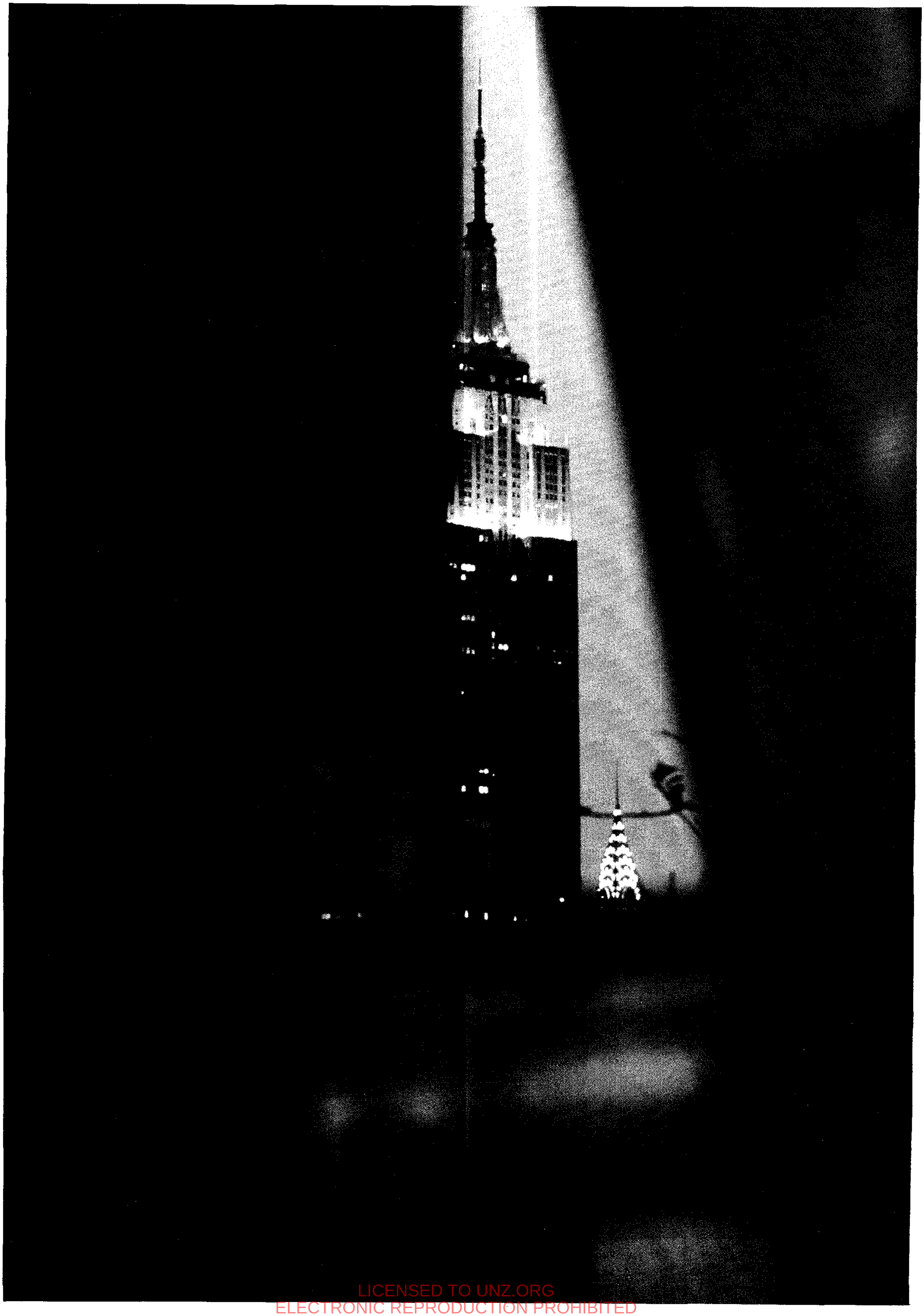

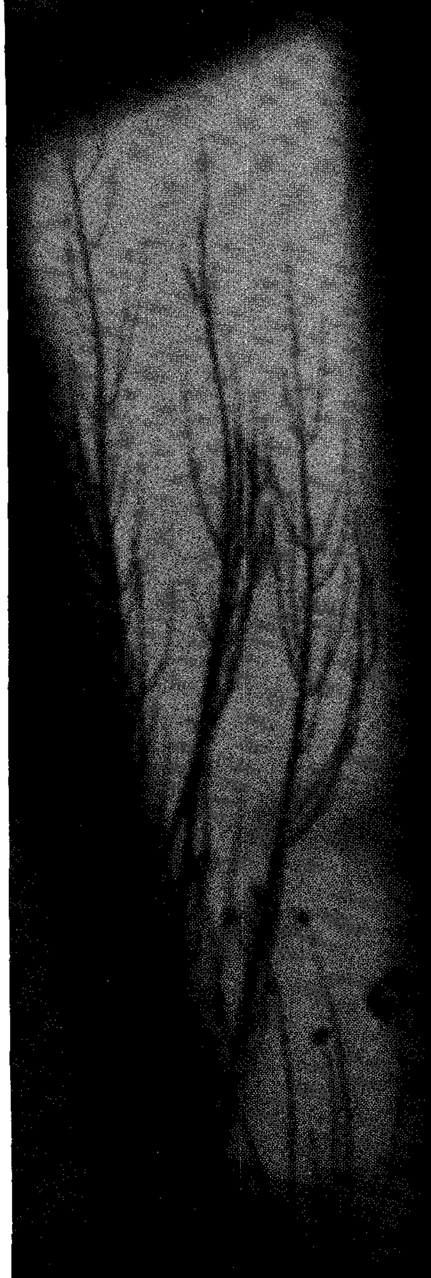

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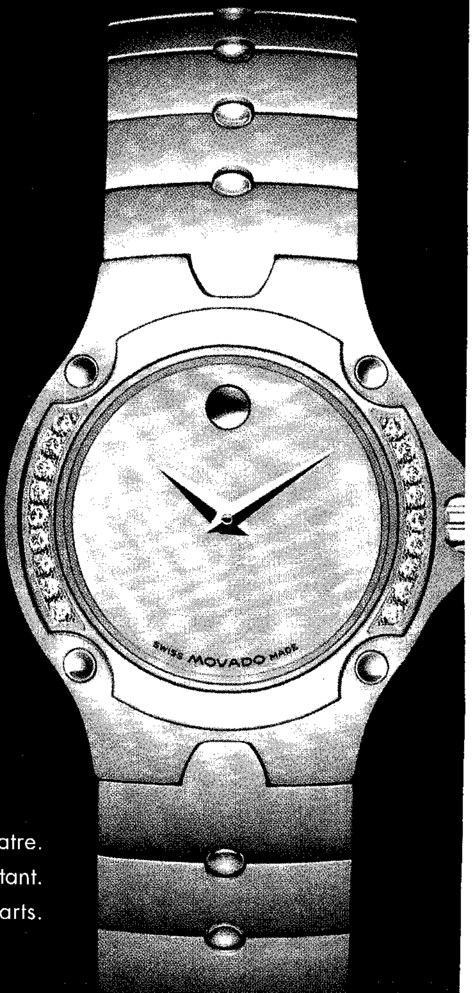

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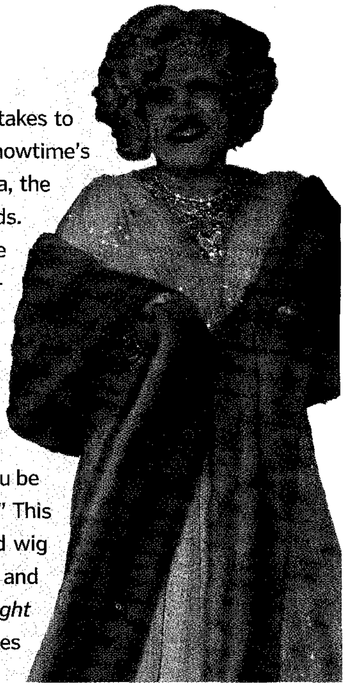
Intelligencer

By Marc S. Malkin

Two ESPN Stars in the Running

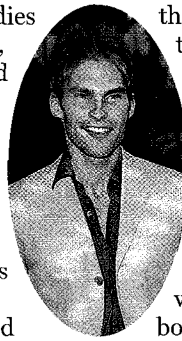
Ben Affleck and **Matt Damon** are almost ready to begin shooting *The Runner*, the reality show they are producing for ABC in which a contestant—the "runner"—vies for $1 million–plus by completing several missions across the U.S. while being chased by three "agents." A source tells us that ESPN reporter and *Monday Night Football* sideline commentator **Melissa Stark** and ESPN *SportsCenter* anchor **Stuart Scott** were in Los Angeles last week auditioning as co-hosts. Our source says Scott and Stark have been in discussions with execs at Affleck and Damon's company, LivePlanet, since the summer: "They are the only ones who've been asked to screen-test." Stark and Scott declined to comment.

Rudy's Rainbow Coalition



If there were any remaining doubts that **Mayor Giuliani** will do whatever it takes to help New York, this should put them to rest. Rudy has agreed to appear on Showtime's gay series, *Queer as Folk,* in drag. The catch? The Empire State Pride Agenda, the statewide gay lobbying group, must raise $100,000 for disaster-relief funds. That's in addition to the $100,000 that ten of its members raised during the group's recent tenth annual dinner and auction, which this year honored Giuliani, **Governor Pataki,** and a dozen or so out-of-the-closet police, fire, and EMT workers. "I was riding in the elevator with the mayor before his speech, and I said, 'We've already raised $100,000 for your walk-on part,' " Pride Agenda co-chair **Jeff Soref** tells us. "I think **Howard Koeppel**"—the gay pal who has hosted Giuliani since he decamped from Gracie Mansion—"said something about him doing it in drag for more money. And I said to the mayor, 'Would you be willing to do it?' and he said, 'If it means more money for relief funds, sure.' " This wouldn't be Giuliani's first gender-bending performance. He donned a blond wig and pink dress while spoofing *Victor/Victoria* for the 1997 Inner Circle dinner and followed up with more cross-dressing antics later that year on *Saturday Night Live*. Soref said *QAF* producers have agreed to write the mayor a part that takes place in New York so he won't have to travel to the show's set in Toronto.

Laughing Through the Tears



Seann William Scott (pictured, right), the hunky star of sophomoric comedies like *Road Trip, Dude, Where's My Car?,* and *American Pie,* was introduced to the girlfriend of a man missing in the World Trade Center disaster during his appearance on MTV's *TRL* on October 1. Backstage, she gushed that one of the only things getting her through this horrible time was watching *Road Trip*. So the actor made sure that the fan got two tickets to *Saturday Night Live,* which he was hosting later that week. Scott further boosted morale by wearing a T-shirt that said AMERICA RULES—designed by New York actress **Drea de Matteo** and her boyfriend, **Mike Sportes** (owners of Filth Mart)—during his opening monologue.

Penny Marshall's Bumpy *Cars* Ride

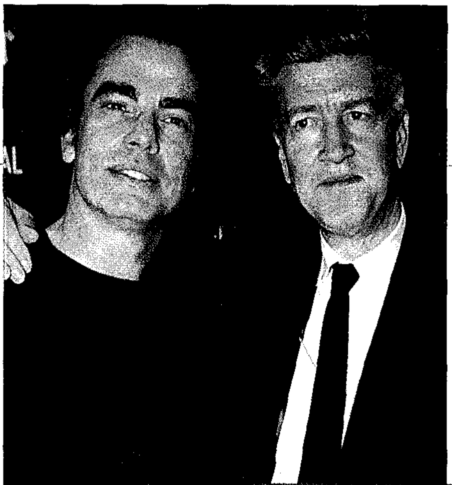
Penny Marshall (pictured) doesn't seem very happy with the way her movie adaptation of **Beverly Donofrio**'s memoir, *Riding in Cars With Boys,* has turned out. Marshall, director of hits like *Big* and *Awakenings,* feels that Columbia Pictures didn't give her enough time to fine-tune the film. "They kept putting us under such pressure," Marshall moaned to us on the phone from L.A. just days before heading to New York to promote the film, which stars **Drew Barrymore** as Donofrio and is co-produced by her *Big* collaborator, **James L. Brooks**. She cryptically added, "Someone was in my way of fixing it . . . We were so out of order [when filming] that I never saw the movie together, and then when I saw it, I went, 'Shit, what can I do?' We had to get it out." As for the movie skipping over major parts of Donofrio's life, Marshall griped, "What can I say? I didn't write it. I just did the best I could." When we asked if she still enjoys directing, the former *Laverne & Shirley* star cracked, "Oh, please—I'd rather act."

HAPPY HOUR Forget wine and cheese—when it comes to his drinking, octogenarian **Walter Cronkite** is strictly old-school. Cronkite, 84, requested Johnnie Walker Black and two glasses of ice for himself and his wife, **Betsy**, at his book signing last week at Lenox Hill Bookstore to promote his new book, *Around America: A Tour of Our Magnificent Coastline.* Cronkite's rep confirms that Johnnie Walker Black is the newsman's drink of choice, "but you never know—sometimes he likes to mix things up and have a frozen piña colada."

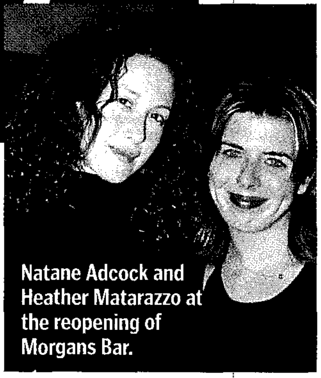
With Catherine Townsend and Aric Chen.

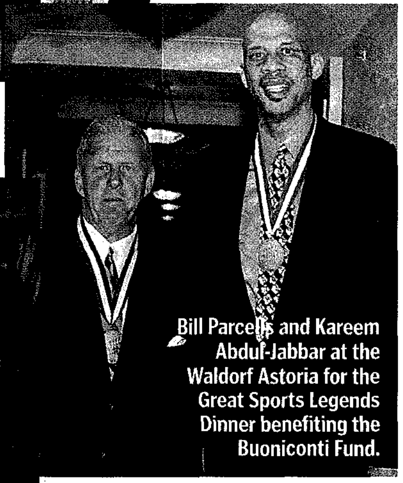
hotographs: from top, Joe De Maria/Sygma; Fitzroy Barrett/Globe Photos; Tsuni/Image Direct.

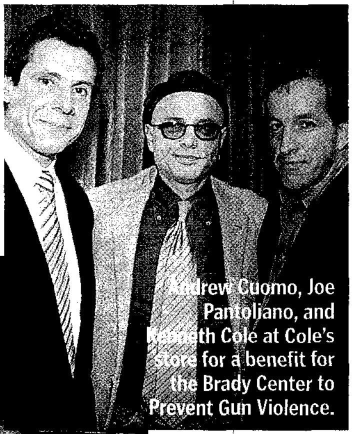
Scene

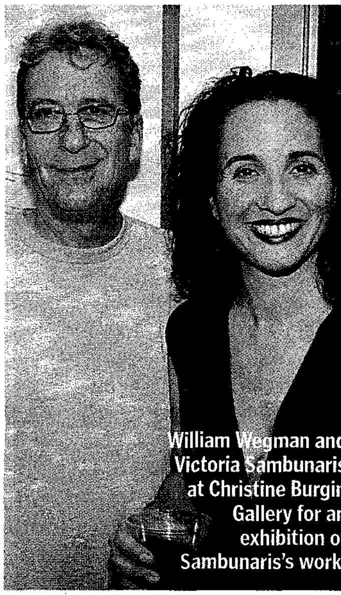

Peter Gallagher and David Lynch at Marika.

Paul, Daisy, and George Soros celebrating the publication of *Masquerade,* by Tivadar Soros.


Natane Adcock and Heather Matarazzo at the reopening of Morgans Bar.


Bill Parcells and Kareem Abdul-Jabbar at the Waldorf Astoria for the Great Sports Legends Dinner benefiting the Buoniconti Fund.


Andrew Cuomo, Joe Pantoliano, and Kenneth Cole at Cole's store for a benefit for the Brady Center to Prevent Gun Violence.


William Wegman and Victoria Sambunaris at Christine Burgin Gallery for an exhibition of Sambunaris's work.

2001 Rita Hayworth Gala
Alzheimer's Association
Ivana Trump, Robin Leach, and Princess Yasmin Aga Khan at the Rita Hayworth Gala.

Chip Kidd and Gloria Vanderbilt at the home of George and Sarah Plimpton celebrating the publication of *The Cheese Monkeys.*

Sherry Bronfman, Akosua Barthwell Evans, George Wein, and Cassandra Wilson at MOMA for Jazz Interlude 2001 benefiting Friends of Education.

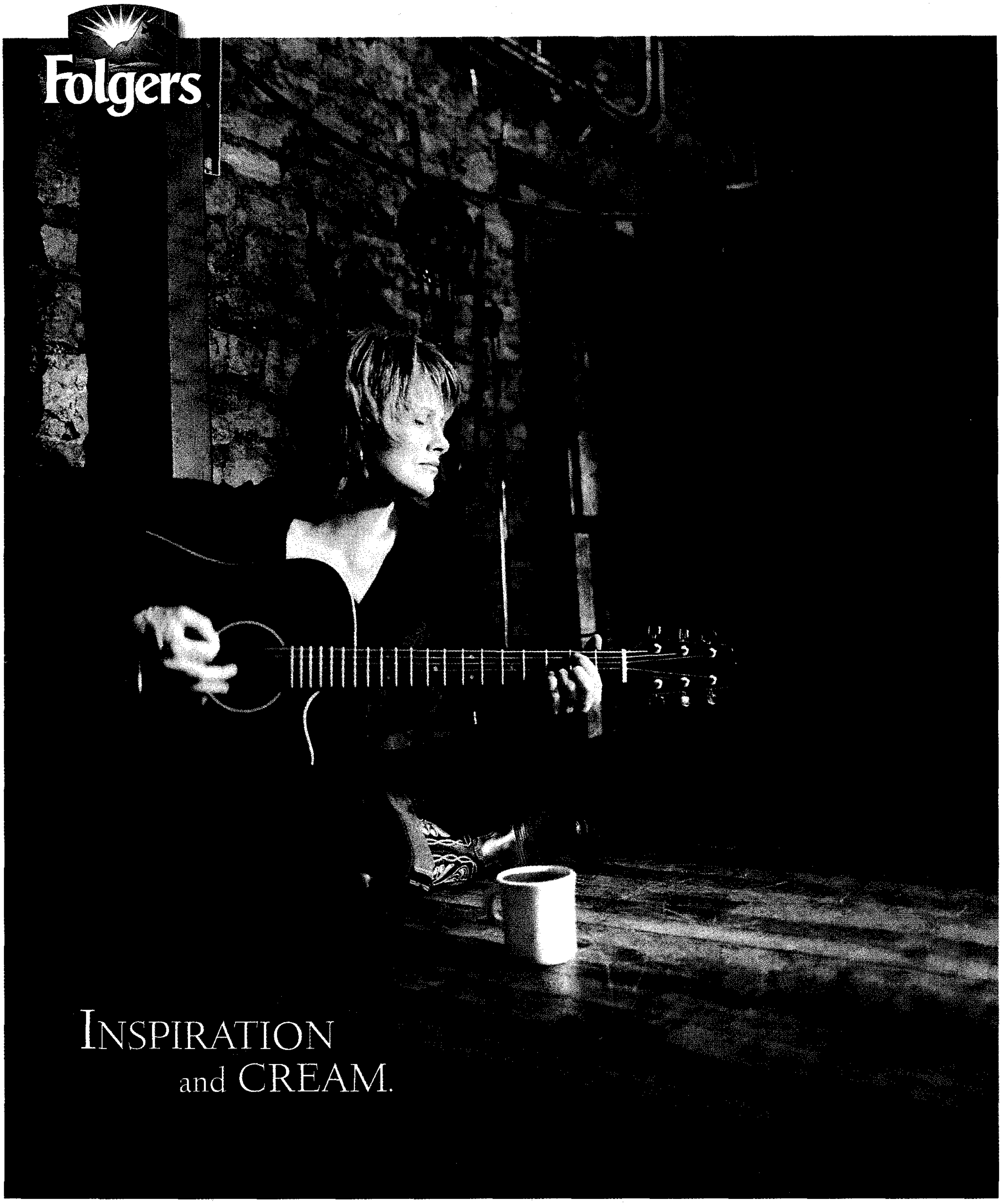
Champagne Wishes

New York social types **Sherrill** and **Muffie Potter Aston** and **Allen** and **Deborah Grubman** joined sports heroes **Joe Namath** and **John McEnroe** on the dance floor of the Waldorf's Grand Ballroom on October 9 for the seventeenth annual Rita Hayworth Gala, benefiting the Alzheimer's Association. **Jimmy Buffett** performed, and speakers included **Princess Yasmin Aga Khan** and **Claudia Cohen.** Some of the proceeds were given to World Trade Center victims, and the black-tie dress code was relaxed, but if anything partygoers were more determined than ever to stay festive: "I've been single-handedly responsible for the soaring of champagne sales," insisted **Robin Leach.** "And I'm not about to let them stop now." BETH LANDMAN KEIL

Famous at Heart

At least one movie star celebrating the premiere of **David Lynch**'s *Mulholland Drive* at Marika on October 6 lost sight of the city's new "be nice" edict: Beset by rabid fans screaming "We love you, **Ben Stiller**!" Stiller muttered "Oh yeah? Fuck off" under his breath and sought refuge in the D.J. booth with **Mark Ronson.** Meanwhile, **Billy Crudup, Mary-Louise Parker,** and **Philip Seymour Hoffman** shared a banquette, and **Faye Dunaway** offered some friendly advice to anyone who would listen: "They have an open bar," she said, waving her cocktail around. "It's this way." **Anthony LaPaglia** apologized to **Naomi Watts,** the film's star, for missing the screening. "Honey, I was stuck in Brooklyn," he pleaded. "I'll pay $8 like everyone else." JADA YUAN

Photographs by Patrick McMullan



Shawn Colvin played her first guitar lick at age 10. She still likes stirring things up.

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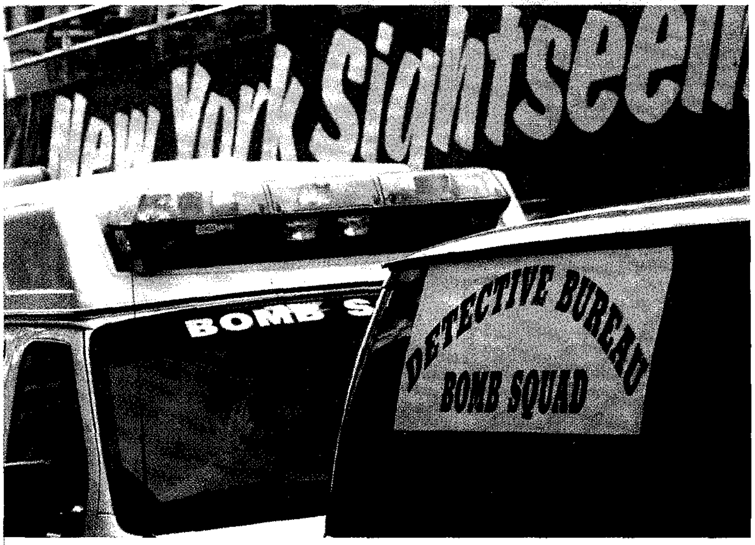
News Blitz

The media are too self-obsessed? Well, then how are we supposed to cover a story where we're the targets? By Michael Wolff



It wasn't just the growing likelihood that we were under a bio attack (after all, we've been warned again and again, with the FBI ratcheting up the suspense). It was that the *media* was under bio attack. This was as weird as it was terrifying. Or, really, there seemed to be a constant recalibration of which was greater—the weirdness or the terror.

It was bizarre that the supermarket tabloids were targeted (if you wanted to attack the media, would you begin with the tabloids?). But now it wasn't just the tabloids; it was NBC and the New York *Times*. Was the idea to go from one end of the journalistic food chain to the other—least credible to most credible? And what a touch to send Judith Miller, at the *Times,* author of a book about bio warfare, an envelope of possible bio agents. How media-savvy was Osama bin Laden (with his karaoke microphone)?

And the mayor was back in his reassuring mode, this time with NBC chairman Bob Wright (did Jack Welch regret missing the moment?), who announced that Tom Brokaw's assistant, who contracted anthrax, was expected "to recover completely."

The New York anthrax was, we learned, cutaneous anthrax, the good kind, as opposed to the bad kind, inhalation anthrax, in Florida.

But reassurance didn't last long. The *Times*, after all, had locked everyone in. And there were people in haz-mat suits visible from the Condé Nast Building. "The irony is that the media have faithfully transmitted the reassuring statements of authorities that these anthrax cases are not a terrorist attack, but suddenly it's a bit harder to keep your knuckles from turning white," said the Washington *Post's* media columnist Howard Kurtz when I called to ask him if the *Post* was reporting this as a national story or a media story.

It would probably be a little of both, he said. Then he read me the internal e-mail he'd just received: "Some people who open a lot of mail may prefer to use latex gloves when performing that duty . . . "

Indeed, it was far from clear whether the nation as a whole would see this as a new threat against the country or as a parochial media event. This was another part of the weirdness. What if this had nothing to do with international terrorism and was just usual American celebrity madness? (Could it be that an envious author whose book about the Middle East hadn't become a best-seller had targeted Judith Miller?)

It was hard for people in the media business—many of whose friends were being quarantined in the New York Times building (there was a great deal of trading in cell-phone numbers)—to right away get the proper affect.

A certain gravity, and self-importance (one did not, apparently, have to be in Islamabad to look fear in the face), gave way to a sense of the black comedy of the situation. The WTC attack had so raised the bar in terms of terror occasions that, well, what was a little cutaneous anthrax among friends?

There was even a kind of reverse competitiveness. As a CBS employee said, "At least we're not the No. 1-rated network. I feel like if we had been, it would've been us."

Keith Kelly, the New York *Post's* media reporter, who was just being handed latex gloves when I called him, said: "It seems all right to make jokes about this." His immediate concern was getting to the NBC woman with the infection, who, he said with some discouragement, would probably give her first interview to NBC.

But if you thought very long about the weirdness, it got to be terrifying again. "Just because you see lots of people in bubble suits," said a friend at NBC, "there's no reason to assume there's a secret that no one wants to talk about." Which sounded truly terrifying.

But in the end, everybody got down to basics. "Sending the powder to NBC and the New York *Times* and other news organizations is a highly effective way to spread a feeling of panic, since the media are all so self-obsessed and will splash the story everywhere, thus freaking out the entire country," read an e-mail from a colleague at another news organization, asking *me* for a comment.

Photograph by David Lefranc/Gamma.

Doctors’ Dilemmas

On the morning of October 12, Eva Anderson, NBC’s in-house doctor, called dermatologist Steven Victor. There were 29 freaked-out people in her waiting room, Anderson told him, and she didn’t know what anthrax looked like. They reviewed the symptoms together. Later, he says, his receptionist handed him the mail and said, “Open it yourself.”

The closest that Upper East Side dermatologist Stephen Kurtin has ever gotten to anthrax was when he was studying for his boards three decades ago. (“You read about a blister that became pus-filled, then became a scabbed-over blister. It’s big,” he recalls helpfully.) Since the attack on the World Trade Center, Kurtin has written more than 100 prescriptions for Cipro, the antibiotic of choice for treating anthrax (some doctors also believe in the efficacy of doxycycline). On the NBC News diagnosis, Kurtin’s receptionist went into overdrive, fielding some twenty calls an hour from desperate patients, and Kurtin kept scribbling on his pad. “I have a child in Florida, in Atlanta, and Boston, and I’ve sent it to them,” he says. “I’ve brought it home for my wife and me,” he says. “And if I’m doing it for myself, how can I not do it for my patients?”

Though the panic reached virtually every doctor’s office in Manhattan, few were so expansive in distributing prescriptions. “Our concern is that people are going to start treating themselves,” says gastroenterologist Karl Bednarek. “With flu season coming on, people are going to panic and self-medicate because they’ll think a cough is anthrax. But some people may have allergies to it, and they’re going to have trouble.

“The other concern,” he adds, “is that people will take it prophylactically and build up a resistance,” a worry shared by many doctors. “We tell people there’s some window of opportunity to begin taking the medicine. They’re not going to get into deeper trouble by not having it onboard day one.”

The city is similarly worried. “We are not testing people,” said Health Department deputy commissioner Benjamin Mojica, “but targeting those who really may have been exposed.” The department has sent a letter to emergency rooms around the city explaining the policy.

At the office of an infectious-disease specialist on Friday, dozens of patients were asking for Cipro. “Generally I’ve said no, but I’ve succumbed to my more forceful friends,” says the doctor, who thinks that right now, better they should take some advice than some Cipro (which, in any case, is virtually impossible to score). “If you open a letter and there’s powder in it, put it on your desk, leave the office, close the door, call 911—and go see your doctor. Don’t carry the letter through the hall and say, ‘See what I got.’ ”

Pediatrician Ramon Murphy is determinedly passing on the word from the Centers for Disease Control and the Department of Health: There is no indication that panic is warranted. “I think we’re dealing with our own fear right now, which make for a powerful desire to do something,” he says. Hysteria and Cipro should not be viewed as first options.

“People are begging for antibiotics, and if they’re hammered enough, some doctors will give it to them, but I don’t think it should be done,” says Murphy. He signs off to go attend to all the ringing phones. “I’ve got four calls waiting that I’m sure are about anthrax—and one about a sprained ankle. I’m going to take the sprained ankle first.” JOANNE KAUFMAN

Additional reporting by Beth Landman Keil

Conspicuous Camouflage

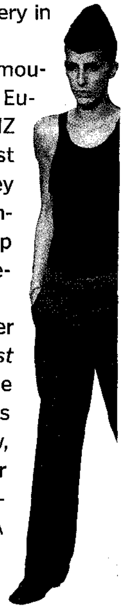
Was it really only last season that everything was camo? When fashion was fatigues? When “military” was a trend you could track on Style.com? Now that there are Humvees tearing past Pastis and National Guardsmen at the door of the Campbell Apartment, everyone who indulged in meshy thongs and Dior camo couture is wondering: Is it still all right to wear this stuff?

Samantha Gregory, who directs publicity for Hogan, distinguishes between army green and khaki (okay) and camo (not okay). Which means she’ll still put on her Marc by Marc Jacobs army jacket—the puffy princess shoulders keep it from looking too authentic—but thinks camo pants are no longer appropriate. And it’s critical to accessorize with an American-flag pin. “As long as you’re sporting some patriotism, I think you’re fine with the army.”

What about the bullet belts that held a recent Celine collection together? Maybe they were better suited to a time when fashion spreads could still be titled “Urban Warrior.” “I saw the Afghans, the Northern Alliance, with those bullets around their waists,” Gregory says, “and I thought, *Hey! That looks like those Celine belts.*” Lara Shriftman has the belt, and loves it: “I wore it so much already, but I would still wear it. Look at the newscasters! They’re all wearing camouflage! You see them wearing army green, wearing epaulets . . . those vests with the pockets. I feel like it’s very in the mood. It’s a trend.”

“The jury is really out on camouflage,” counters Lucy Wallace Eustice, half of the design team MZ Wallace, which made the most popular camo totes in town (they were selling well before September 11). “But I think we’ll keep making them. We will not be defeated.”

Maybe the question will answer itself: Camo was, after all, *last* season’s biggest trend. But as one fashionista puts it, “no one has any money to buy anything new, so you’re gonna have to wear what you were wearing last season anyway.” AMY LAROCCA



Photographs: from top, Harry Zernike/Gamma; FirstView.com (2).

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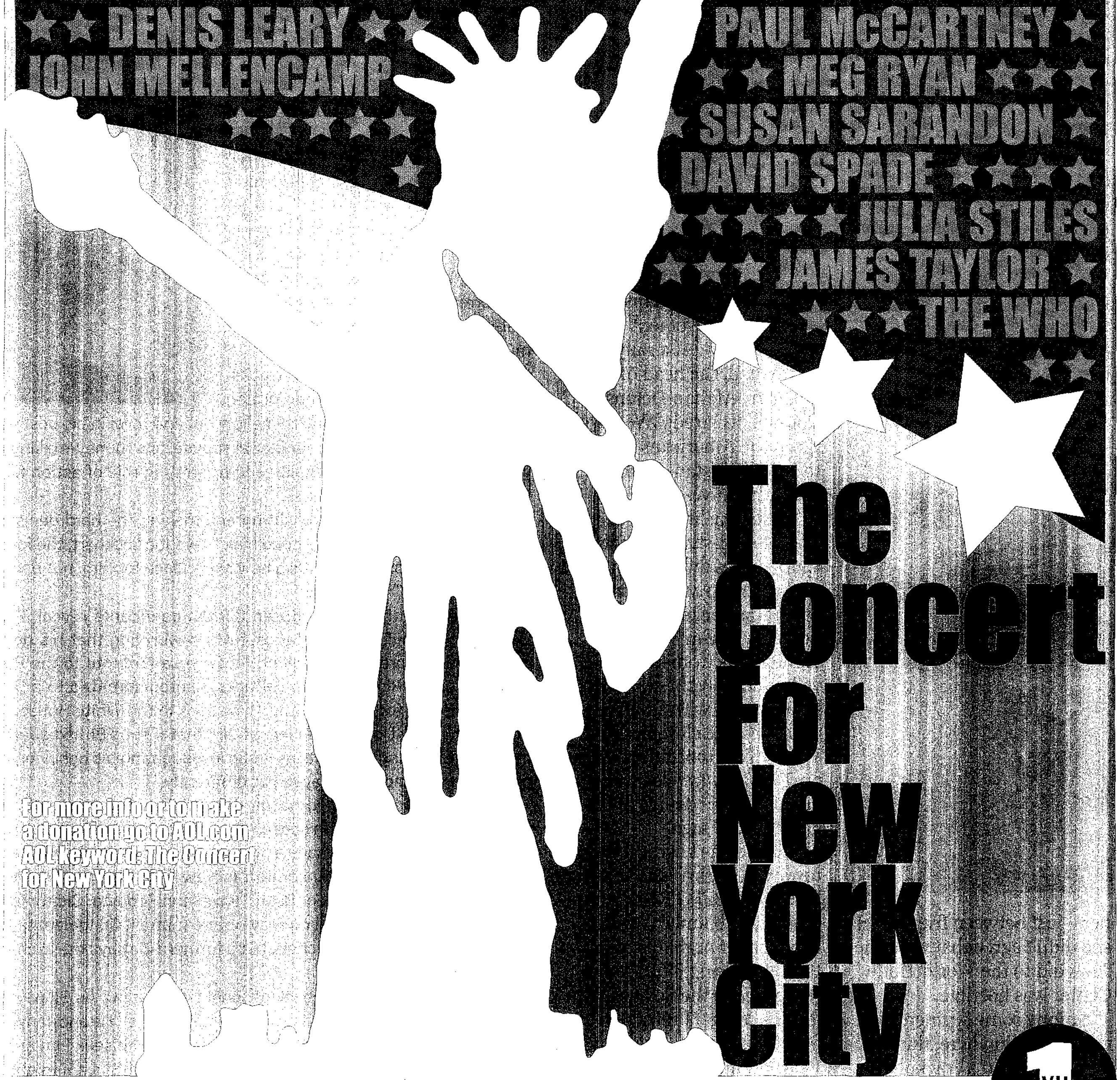

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Our Man in Islamabad

There aren't a lot of travel guides to Pakistan. My favorite is a slim volume called *Culture Shock! Pakistan, A Guide to Customs and Etiquette.* A section on "How Pakistanis see the foreigner" has this to say about Germans: "You cannot have better credentials than when you can tell that you are a German. For most Pakistanis, Hitler is the greatest hero." During World War II, "everybody listened into the German radio network and prayed for Hitler's advance through the Khyber Pass."

Can this be true? A German war correspondent swears it is. When an Islamabad taxi driver found out her nationality, she says, he asked her—just between friends—if she didn't agree that what the Jews did to the World Trade Center was horrible.

Among some segments of the population here, this is not considered a crackpot question. Whatever strides it has made with the government of Pakistan, the U.S. has been less successful in making its case to poor and working-class Pakistanis. The day after the air strikes began, Maulana Haideri, a leader of JUI—Pakistan's largest and most powerful Islamic political party—told thousands of screaming supporters in Karachi that Jews sold their shares in United and American Airlines before September 11, and that the 4,000 Jews who worked in the WTC didn't show up that day. The plot was vast and diabolical, Haideri said, and it may even have included a former presidential candidate: "Al Gore, a die-hard Jew, might have taken revenge for his defeat."

For some Pakistanis, news of Gore's involvement was the last straw. At a rally in Islamabad, the head of the Pakistan-Afghan Defense Council declared: "We have given the Americans two days to leave Pakistan, if they value their lives."

I value my life, but over at the colonial-style Islamabad Club, things didn't seem quite so dire. At 2 P.M., the dining room was packed with the people who run Pakistan. None of the women wore veils, and only the waiters had beards. I ate with a businessman who has close ties to the West. Every morning, he flips on *The O'Reilly Factor* on Fox. He knows the details of the Gary Condit saga.

Still, he has hostile feelings toward America (and not just because of Bill O'Reilly). Over dessert, he blamed the disintegration of Afghanistan on the U.S., saying it funded resistance to the Soviets, then left the scene. (I refrained from pointing out that it was Pakistan that funded the Taliban all these years.)

At least one place in town is greeting Americans with open arms: the Marriott. Every Third World country in crisis seems to support an overpriced hotel that serves as a social club for journalists and diplomats, and as an oasis of edible burgers and decent phone lines. In Managua, it was the Intercontinental. In Islamabad, it's the Marriott, which also has one of the city's only bars—making it especially offensive to fundamentalists. This may account for the White House–like security: Shotgun-toting soldiers ring the perimeter. The manager, though, couldn't have been less concerned about an attack: He's currently renting plywood cubicles behind the pool with no plumbing and curtain doors for $150 a night. TUCKER CARLSON

Feeling His Pain

On Bill Clinton's desk at his Harlem office, there are nearly 100 MISSING flyers, sorrowful mementos of his handshaking visits to ground zero and to the family-crisis center. He can't bring himself to file them away, an aide says, so they sit there, a reminder of the horrendous loss of life—and of his inability to either prevent it or do much to heal the wounds.

The World Trade Center attacks have catapulted the former president—who was just starting to mellow out and revel in his post-Ova Office life as a New Yorker, senatorial spouse, and money-making private citizen—into the unfamiliar and frustrating role of action figure in search of action.

"Clinton misses the work, sitting and making the hard decisions having these smart people around him," says Joe Lockhart, the former White House spokesman. "It's a new experience for him, not being in the middle of it."

Interviews with nearly a dozen Clinton confidants reveal a man struggling to find a way to be useful and worrying that his peace-and-prosperity presidency will be recast as a footnote to the Bush-family dynasty. Right after the attacks, Clinton admitted to a friend that he wished, for the first time, to be back in the White House. And he couldn't resist bitterly telling an ally that if the FBI had spent as much time chasing terrorists as it had investigating his behavior, perhaps things would have played out differently.

Yet if he has any I-could-handle-this-crisis-better thoughts, he's keeping them to himself; in speeches and in numerous conversations with friends, Clinton has made a point of supporting Bush. "He knows his role is trying to provide comfort in New York City, and to add his voice in support of President Bush," says John Podesta, Clinton's former chief of staff. The feeling may not be mutual. Condoleezza Rice briefed Clinton early in the crisis, but a former aide says the exchange was "not rich in detail."

At least he can still get back-channel information. As Sidney Blumenthal, Clinton's White House spinmeister, puts it, "He and Tony Blai are good friends. And he talks to world leaders who seek him out."

While there have been rumors that Clinton and Giuliani might co-chair a commission to rebuild downtown, his aides say he seems more likely to use his bully pulpit and play national hand-holder. Nevertheless, being on the sidelines has become perhaps the toughest challenge of his career. MERYL GORDON

Photographs: left, Stephan Shaver/Newscom; right, Ernesto Mora/AP Wide World

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SAKS FIFTH AVENUE

Big Deals

Flatiron District

170 Fifth Avenue

4-bed, 3-bath, 4,800-square-foot condo. Ask: $7.5 million. Sell: $7.1 million. Five months on market.

This duplex in the former Sohmer Piano headquarters overlooks the Flatiron Building, but since the apartment is under the building's 23-karat-gold-leafed cupola dome and includes roof rights, its views are spectacular in every direction. The buyer of this extravaganza is Greg Carr, founder of the Prodigy online service and a leader of Witness, a human-rights activist group. The final price was a bit off what the sellers were asking, but it wasn't market jitters that caused it to fall—just construction delays. Corcoran's Susan Caldwell represented Carr; Sotheby's Stephen McRae, the seller. BETH LANDMAN KEIL

Upper East Side

200 East 65th Street
(The Bristol)

2-bed, 2½-bath, 1,645-square-foot condo. Ask: $1.995 million. Sell: $1.975 million. Charges and taxes: $2,450. One year on market.

Before signing, the buyer asked herself whether it would be smart to move from her low-rise prewar into a glossy thirty-fifth-floor condo. "Her children advised her not to, especially her daughter," whose Battery Park City apartment is a wreck, says William B. May's Tressa Weg Recanati. The buyer, a retiree, gets park views and a Jacuzzi—and maybe her daughter as a neighbor, says Recanati, who's going to be searching for a second apartment nearby. JOY ARMSTRONG

Soldiering On

After September 11, construction ground to a halt—but New York's back on the rise.

Every hard hat in town seems to be at ground zero, the Dow's wavering, and the country's at war. But the city's residential developers have nearly every big construction project back under way.

"On September 11, we shut the job down, and most of the workers on the project went down to the site to see if they could do anything," says Bruce L. Warwick, president and COO of the developers behind the AOL Time Warner Center at Columbus Circle (pictured). "But we got back to work the following Monday."

Fears of delays—based on concern that the Trade Center dig would use all the machinery and every able body in town—have been eased. "The diversion of workers was a temporary thing, because everyone volunteered," explains Richard T. Anderson, president of the New York Building Congress. "But then the cleanup became more focused. You don't need bricklayers down there. You don't need plumbers and electricians." Still in heavy demand are ironworkers, but they're flooding into town from all over the continent.

"Everybody was very concerned that first week," says Costas Kondylis, designer of the Grand Beekman luxury condo, due to be completed in the fall of 2002. "Nobody knew what this would mean. But things slowly went back to normal. They're pouring foundations as we speak."

In fact, the problems have been more about materials than about labor. "We had difficulty getting steel to the job, first getting it over the Canadian border and then into the city," says Warwick. Bridge and tunnel closings and checkpoints caused trouble for concrete workers—the stuff was starting to set before it reached the jobs.

But getting back to work doesn't necessarily mean moving on for the thousands of workers who streamed to ground zero on September 11. "They still want to go back down there and help," says Bob Walsh, business agent for the Local 40 Structural Iron Workers Union. "They feel like a chunk was taken out of them. Quite a few of the fellows helped put those buildings up. You hate to see something you've built taken down like that." EMILY GITTER

Moore Meat!

Home Is Where the Heart Is

Julianne Moore knows flesh. Her portrayal of Clarice Starling in *Hannibal* gave new meaning to the term *cerebral performance*, and her *Boogie Nights* character wasn't exactly one for academic pleasures. Now the strawberry-topped stunner and her director husband, Bart Freundlich, who have lived in the meatpacking district for years, have reaffirmed their stake in the neighborhood: They just dropped $2.65 million on a four-bedroom penthouse condo upstairs from their current digs. (Halstead's Robin and Nancy Horowitz brokered the deal.) The couple have hired Bart's brother Oliver, an architect, to do a gut renovation of the 3,200-square-foot place. Why'd they stay put? It's just a guess, but Pastis, just around the corner, does offer a toothsome steak. MORGAN GOLDBERG

Photographs: from top, Sean Hemmerle; Robin Platzer/Twin Images.

Michael Wolff THIS MEDIA LIFE

Post Mortem?

Rupert Murdoch has been willing—for fun and political profit—to lose millions to keep his pet tabloid going. Now, finally, his patience may be running out.

I THINK MURDOCH IS GOING TO PULL THE plug on the *Post.*

This hypothesis was suggested to me by a knowing media pal who said he had no inside information, hadn't heard any rumors, but he had a hunch. I scoffed, too.

When I floated the theory past Mort Zuckerman, the owner of the *Daily News,* the *Post's* main competitor, he dismissed it: "Why would Murdoch want to do that?" But then, several days later, when I tried it out on another highly knowledgeable New York newspaper source, he said he'd just been talking to Mort and Mort had been saying, *Murdoch may just have had it.*

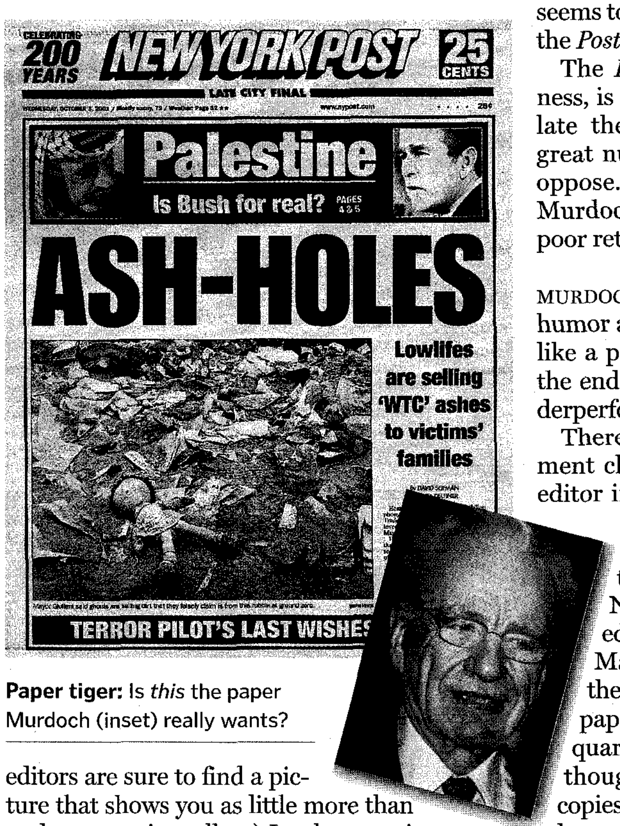
Before you know it, the idea crosses over from the counterintuitive—why would Murdoch close the *Post* now if he hasn't already closed the wildly unprofitable paper?—to the perfectly intuitive. The *Post* has reached a plausible, even likely, end.

This isn't just a business analysis. On that basis, the *Post* should have ended years ago. Rather, it's a looser issue of the paper's declining ability to perform the functions that Murdoch keeps it going to perform. Here's the assumption: Murdoch will always support the *Post,* no matter what it costs him. But why do we trust that assumption? If it gets to be an annoying, no-fun enterprise, on top of intractably losing millions, why wouldn't he kill it?

CONDITIONS IN THE MEDIA BUSINESS IN NEW York have obviously changed since September 11—and the biggest story going, the only story really, doesn't fit the *Post's* manpower resources or its sensibility. But even before that, there were shifts that clouded the value and the *joie de vivre* of owning the *Post.*

Murdoch's always been fairly open about his willingness to lose money on the *Post*—it's a powerful political lever for him, useful in support of his own fierce positions and favorite candidates (helping D'Amato win over Abrams, Giuliani over Dinkins, Pataki over Cuomo).

The *Post* could really give a scare. There was no way to go toe-to-toe with the *Post* because you could never top it. If you tried, it would punish you—ceaselessly, in many instances. And its mockeries were world-class. (My personal favorites are its fat pictures—cross the *Post* and its photo editors are sure to find a picture that shows you as little more than molten, erupting tallow.) Just by engaging the *Post,* you were diminished by the fun it would have dissing you back.


CELEBRATING 200 YEARS

NEW YORK POST

25 CENTS

LATE CITY FINAL

Palestine

Is Bush for real? PAGES 4&5

ASH-HOLES

Lowlifes are selling 'WTC' ashes to victims' families

TERROR PILOT'S LAST WISHES

Paper tiger: Is *this* the paper Murdoch (inset) really wants?

But then there was the Hillary victory. She not only survived the *Post's* heckling and the fat pictures but, arguably, was buoyed by it all. *Post* reporters, columnists, and editorial writers rendered the case against Hillary so relentlessly, so biliously, that you could only reasonably conclude, well, she's not *that* bad. In a beat, the *Post* seemed to go from significant political force in New York to bully-boy (and self-parodying) crank; her victory defanged it.

If you're Murdoch, what you have been paying for are the fangs.

And now there's Sharpton (Freddy Ferrer, in an editorial cartoon, kissing Sharpton's fat buttocks), whose inexorable rise seems to directly track the fever of the *Post's* attacks.

The *Post,* in its over-the-topness, is coming to reliably articulate the exact positions that a great number of people want to oppose. It may well be helping Murdoch's foes—which is a very poor return on his investment.

MURDOCH IS OBVIOUSLY IN A BAD humor about the *Post.* He's acting like a profit-minded executive at the end of his tether with an underperforming business unit.

There have been the management changes: He's on his third editor in two years. Then there's the cost-cutting: He's axed lots of the higher-priced talent (columnist Jack Newfield, and managing editors Stuart Marques and Marc Kalech). Then there's the up-and-down price of the paper—cutting the price by a quarter on the newsstand (although, oddly, home-delivery copies are still marked 50 cents) then recently hiking the Saturday paper back up a quarter. What's more, he's put his son Lachlan in charge. This may be, of course, a sign of his filial commitment to the paper. Equally, it may be a fatherly test: Can the son save the paper—or, if not, can he make the hard choice and do what must be done?

There's an endgame sense about the present remedies, a one-last-roll-of-the-dice feeling. This is what CEOs do when their patience runs out—they try radical

Photograph by Spencer Platt/Getty Images disruptive solutions that, if they don't work, precipitate the end.

The plan, when he promoted Xana Antunes from business editor to editor-in-chief of the paper two years ago, seemed to be to mix, or temper, its tabloidism with lots of local business news and softer features. The demographic goals were clear: attract the chattering classes plus women.

Under Antunes, the *Post* became the media paper of record, reaching, certainly, its highest point of influence. But the structural problem still remained: It was a second-read paper. Nobody reads *just* the *Post*. You read the *Times*, or the *News*, or *Newsday*, and then, if it catches your eye, the *Post*. And here's the truism that has reshaped newspapers over the past half-century: Nobody advertises in a second-read.

Six months ago, Murdoch fired Antunes and installed Col Allan, an Australian tabloid star. The notion seemed to be to make a grand stand and reach for the kind of big tabloid play that in the days of Wingo had pushed the *Post* up to the million-circulation level. Dump the chattering classes and the women and return to the OTB line. Lizzie Grubman became the first front in the campaign (along with putting Mafia daughter Victoria Gotti, with her jaw-dropping column, at Jack Newfield's old desk).

The problem wasn't only that it was hard to turn an uncouth girl with a Mercedes into the spark that lights the fuse of class warfare in New York, but that the whole Lizziemobile package seemed out of some other not–New York and not-American tabloid tradition. The *Post* itself became the story. The laughing-at-it-rather-than-with-it distinction came into play.

A week ago Saturday, there was a publisher's statement tucked away on page 20 of the paper that gave the average daily circulation for the previous twelve months as 446,000. Since earlier this year the paper was claiming a daily circulation topping 500,000, that seemed to mean that in the summer of Lizzie Grubman and Gary Condit—as good as it gets for the *Post*—sales were frighteningly light.

AND THEN SEPTEMBER 11.

What the *Post* does well is cover stories that everybody else, for reasons of snobbery and propriety, avoids. Not just cover them, but *out-cover* them, go over the top with them. Shamelessness is the *Post*'s competitive edge.

That dynamic changes when there's only one story.

It's hopeless when the *Post* is forced to cover a story that the *Times* is using all its resources to cover. When a second-read paper can't offer something beyond the first-read—when gossip and Bill Clinton and any other passing piece of nonsense loses its currency—it's a mortal failing.

Up against the *News*, it was a pitiful contest, too. The *News* had tons of reporters and photographers against the *Post*'s much smaller team (what has often seemed like a drawback for the *News*—its union shop of countless employees, compared with the *Post*'s economy newsroom—suddenly paid off). But more important, the *News* had a certain kind of uniformed-services DNA to guide it—the police and firemen are its hallowed beat. This story was on its turf. Whereas there was almost a sense—which people took to calling "the tone thing"—that the *Post* wasn't in New York and somehow hadn't experienced the same thing that everyone else had experienced. (When there was emotion, it was expressed as out-of-control political rage—Andrea Peyser, who often carries the *Post*'s tonal flag, referring to Christiane Amanpour as CNN's "war slut.")

"Joking it up, at possibly the most **un-jokey moment in New York history**, seemed to be a key aspect of the *Post*'s competitive strategy. It was **a drunk at a funeral**. This can't be making Rupert happy."

Joking it up, at possibly the most un-jokey moment in New York history, seemed to be a key aspect of its competitive strategy: ASH-HOLES was the *Post* page-one headline on a dubious story about people selling WTC ash.

The day after the attack on Afghanistan began, the *Post* went with a sports-page-type pun—TALI-BAM!—for the wood. The next day it was KABULSEYE!

It was a drunk at a funeral.

This cannot be making Rupert happy.

THE *POST* HAS BEEN THE SENTIMENTAL heart of News Corp. in America. Undoubtedly, it reminds Murdoch that he's a newspaper man.

But my guess is that Murdoch is not *that* sentimental.

Tough times tend to be especially tough on Murdoch. News Corp. owes more money, has thinner management, and is more dependent on advertising than most other giant media companies. What's more, it counts on growth and expansion as the essential tool of its financial engineering. His acquisition of the Chris-Craft stations—together with News Corp.'s position as the largest owner of television stations in the nation—in a rapidly deteriorating advertising market, already has the company in a big and tightening squeeze.

On the other hand, Murdoch, who faced bankruptcy during the last recession, has always been a forceful and unsentimental retrencher.

In other words, it is one thing to support a paper that loses, say, $20 million a year (the consensus number among industry observers) when the rest of your operation is healthy and growing. It's another thing to support a paper whose losses, in the midst of the most difficult media-market conditions the city has perhaps ever faced, will exponentially increase, when the rest of your operation is facing a dramatic downturn.

So let's assume that the *Post* will lose much more this year than it did last year, that its political currency will continue to weaken, that it will be unable to meet the competition on the only story that anyone is interested in. Add to that the mounting pressures at News Corp., the promise that *Newsday* will return to the city sooner rather than later (*Newsday* or the *News* are likely buyers of the *Post*'s new color-press plant in the Bronx), and the certain fact that Rupert isn't getting any younger (it is, after all, *his* sentimental attachment).

And consider that if the *Post* was once the main outpost of Murdoch's presence and power in New York, he now has two television stations in the city (channels 5 and 9) along with the Fox News network.

Of course, he has kept it going for an awfully long time. And there is something of a tradition of supporting non-viable media properties (i.e., *The New Yorker*) because they give their owners social standing and other perks. There is a media business theory that accords such vanity properties even more security than self-supporting ventures. Under this theory, it is possible that the *Post* means so much to Murdoch that reason will never prevail.

But it is going to be a hard and transforming twelve months in the media business—the WTC will likely have further victims. The *Post* will, though, I suppose, survive until at least November 16—its 200th-birthday celebration. ■

E-mail: michael@burnrate.com

Michael Tomasky THE CITY POLITIC

The Union Label

Mark Green won the runoff without the support of the city's Big Three unions, leaving both the candidate and labor in an unfamiliar posture come Election Day.

TO THE LIST OF REASONS YOU'VE ALREADY read that explain why Mark Green beat Fernando Ferrer last Thursday, add this seemingly improbable one: He didn't have union support.

In fact, he had the backing of many unions, including the heretofore very un-Greenish PBA and the firefighters. But what I mean is that he didn't have the Big Three, which historically have been the Democratic kingmakers: the teachers, the municipal employees, and the health and hospital workers. Their support for Ferrer helped Green.

Why? Two reasons. First, the knowledge that he had all this machinery churning against him made Green get out and work for his win. No candidate is so unappealing as the one who seems to be coasting, which is what Green was doing until September 11. But after the United Federation of Teachers came out for Ferrer a week before the runoff, Green had to get aggressive and creative.

And so came the offensive. First, the assaults—fair and accurate, even if not especially germane to the position of mayor—on Ferrer's flips on abortion and the death penalty. Then the heat-seeking posture Green assumed during last Sunday's two debates. Next the endorsement from Mario Cuomo, which I believe made a huge difference. And finally the last-minute attack ad, whose substance was fair but whose portentous closing line ("Can we afford to take a chance?") had a slight whiff—not a redolent odor, mind you, just a slight whiff—of Bernard Epton, the white Chicago mayoral candidate who lost to Harold Washington and whose motto was "Epton—Before It's Too Late."

The second reason the labor-free approach worked for Green lay in the way it koshered him up with the city's Establishment. Ferrer had a lock on the left, which we take to mean the major unions, the bulk of the black and Latino votes, and the smattering of whites who voted for Nader or side with Chomsky on the war. Green had his more mainstream white liberals, but there weren't enough of them for him to carry the day. If he was going to win, Green had to go to the center.

And what he found when he started looking there, no doubt to his great surprise, was a receptivity to him that never would have prevailed under normal circumstances. A vigorous endorsement from the *Daily News*, and even a back-handed one from the *Post*. Some of this "enthusiasm" for Green was, of course, really distaste for Ferrer; or, by another interpretation, white fear of Al Sharpton. The Sharpton factor undoubtedly played some role in the minds of many white Green voters (by the way, is that so irrational?). But Green himself walked the racial razor-wire carefully. Yes, his commercial was a little overcharged. But it's worth remembering that the tabloids were begging him to pounce on Sharpton, and to his credit—we might have had a racial free-for-all on our hands—he didn't do it.

Protectin
for All

Sweet victory: Green faces supporters on October 11.

Green never presented himself as the poster-candidate of white anxiety. He did, however, present himself as independent of all the usual liberal special interests. That is what won him Establishment support, and it would have been much slower in coming if he'd had the backing of the three major unions. With them, Mark Green would have been just the same old Mark Green. Without them, he was, however temporarily, this new guy, who wasn't leveraged in the way the Democratic nominee usually is.

So now we begin to see, I think, the effects of September 11 on this election. The effect we all reflexively thought the attack would have, that it would unite the city and kill Ferrer's "two New Yorks" candidacy, didn't happen. Sure, Ferrer lost, ultimately, but not before he proved the point that his theme was meaningful to a lot of people. Instead, the effect was something else, something less immediately graspable, and in some ways much more pedestrian: The tragedy made voters mindful of the basic things that a city does. Its impact was not highfalutin or moral; it was down-to-earth and practical.

There's a Fire Department that needs

Photograph by Mario Tama/Getty Images

to be refunded, remanned, rebuilt. There's a Police Department that's been shaken. There's a financial-services industry that needs help. There's a looming fiscal crisis, and, finally, there is a rather large hole in lower Manhattan. It's on those basic service and management questions that Ferrer presented an inferior vision and that Green finally won. "I had these wrenching conversations with police captains and fire officers," says Richard Schrader, Green's campaign manager. "These guys cared about what Mark was going to do to rebuild the Police Department, the Fire Department, how we were going to strengthen security. My feeling was we were the ones talking to these guys about sketching out the future."

NOW, BLOOMBERG. THE TEMPTATION IS TO dismiss him, but everything I laid out above suggests a difficult problem for Green. He is inheriting a racially split Democratic electorate, with many blacks and Latinos quietly burning about what they perceive as white New York having circled its wagons to stop their man. Green will get flak from his left flank, which he'll have to respond to. He'll have to work to reel in Charlie Rangel and other Ferrer supporters who don't like him to begin with.

And what of those unions, which seem, for now, so anachronistic? They'll be trying to make nice with Green, but it's not clear he'll play. "Here's a guy who's got a better memory than any elephant known to mankind," says one Democratic insider. "He'll remember it all." Given how well this no-union thing worked for him, he might not even want their endorsements. But then what if one or two of them actually cut a deal with Bloomberg? If Bloomberg, being a Republican, gets a union or two, the Establishment would regard that as novel and shrewd. But if Green lines them up, especially if he does so by changing the "no promises" tack he's taken since the catastrophe, he's back to being old, uninteresting Mark Green.

Green won the Democratic runoff with a coalition that is unnatural to him and is unlikely to hold for the general election. And yet, if he gallops back to the left too quickly, he'll lose credibility. Bloomberg isn't politically savvy enough to figure out how to exploit that conundrum. But David Garth and Bloomberg's other pricey handlers may be. ■

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James J. Cramer THE BOTTOM LINE

Attention, Shoppers!

There's always a bull market somewhere: You just have to know where to look—and when the Dow's in the dumps, smart buyers head for their local supermarket.

EVER SINCE THE ATTACK, WE HAVE BEEN stuck with a market that is willing to pay pretty much anything for companies that won't get slowed by the inevitable recession, and pay nothing for those that will. Unfortunately, most people are in the stocks that do get slowed: media, retail, restaurant, aerospace, and, of course, telecommunications and technology.

I'm a big believer that there are always bull markets going on somewhere, however, and right now the only one is the bull market in basics, i.e. the staples, all those branded food companies we'd pretty much given up on during the roaring nineties. They are working today because sales are holding up despite the slowdown. No matter what happens, we don't stop buying food and drugs.

So come with me to a trip through my local Kings supermarket in Short Hills, New Jersey, and I'll show you where the biggest money can be made.

KRAFT
ALCOA
HEINZ
HERSHEY'S
Johnson & Johnson

FIRST, LET'S SKIP MOST OF Aisle One, the bread section, because Pepperidge Farm is owned by the morons at Campbell's, and its competitor, Thomas', is owned by Unilever, a giant company that is just too diversified to buy for its bread division alone. But wait, right at the end of the aisle is Hershey's, a reinvigorated candy company that has taken a huge share of the candy shelves there. For years, privately held Mars had been taking it to Hershey, but now the Pennsylvania chocolate folks have scored a comeback, dumping non-core businesses and emphasizing nothing but confections. I want to own this one going into Halloween, the strongest season for a candymaker. Wrigley should be taking share here, too, but it's too sleepy for my tastes. Nestle? Too big, too cumbersome, too slow. Skip it.

Aisle Two, cookies, used to be a virtual Verdun, the site of the bloodiest, most unforgiving price battles in the supermarket. Endless competition among truly mean-spirited oligopolists makes for shrinking margins and missed estimates. No more. Nabisco blinked and sold out to Kraft, which is putting on some fabulous numbers now that the war has ended. (The real loser, of course, is the consumer.) On Aisle Two, then, I love Kraft and its parent, Philip Morris.

Blow off the top of Aisle Three, sparkling water—nobody's making enough money there, despite the markups—and then move on down and feast on the sodas. Coke and Pepsi are now the only games in town, and they're coining money—the other smaller brands have either been taken private or don't have good ad support. Coke's management, after taking a serious hit with the death of Roberto Gouizeta—the best exec in the industry—has finally developed a little bench strength. Pepsi's better, though, and has that fantastic snacks business over in Aisle Four. I own it, and I buy it on any pullback. Pepsi just got Quaker Oats, too, which means those Pepsi trucks can also deliver cereal and Gatorade without much additional cost. What a brilliant merger that was. All of the other soda companies, victims of leveraged buyouts, have awful balance sheets; they just can't compete with the majors anymore.

Four's got cereal, and everybody's doing well in that aisle—Kellogg, Pepsi, General Mills, and, once again, Kraft—because consolidation in this industry has allowed for price increases. It's been a generation since Kellogg's was a good buy, but now its historic move back above $30 after languishing in the twenties for what seemed like forever could mean that a run into the forties might be ahead. General Mills has its hands full with its recent purchase of Pillsbury, but once the kinks get worked out, costs will drop and margins should expand. The folks at Mills hold costs down better than any company in the food universe, so even the sluggish near-term fundamentals may not matter. If Kellogg's goes back under $30, I'm going Battle Creek all the way and loading up my portfolio cart with the big K.

Aisle Five, soups, and Aisle Six, condiments, are proof that you can screw up a monopoly all by yourself. Campbell's should own every bit of Five's real estate, but it simply failed to expand correctly and now finds itself under siege from everyone. Heinz owns Aisle Six, so I want to own Heinz. There was a time when Campbell's gave Heinz a run for

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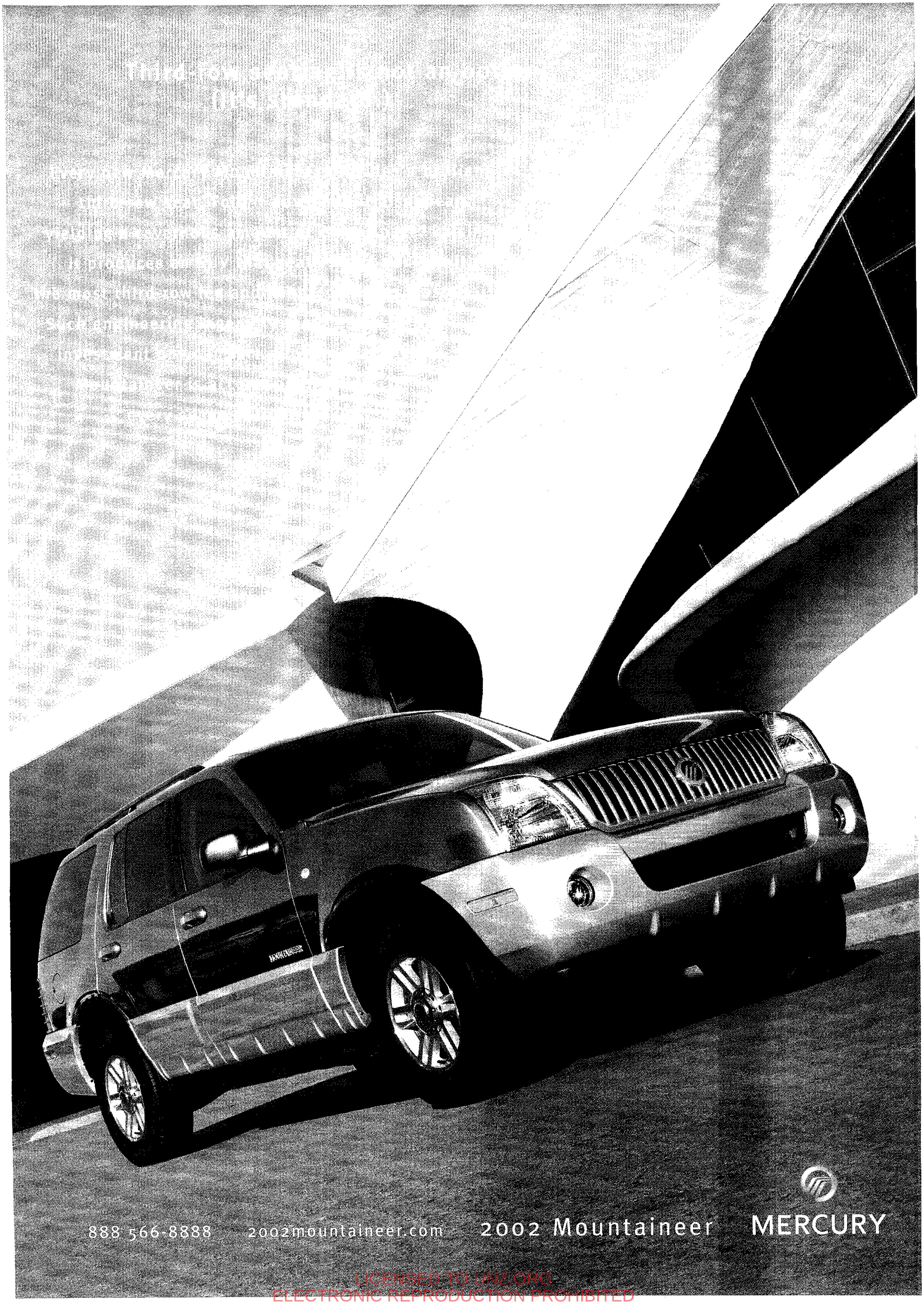
Check out TheStreet.com's Mutual Fund Monday feature. This week, reporter Ian McDonald, a.k.a. the "Fund Junkie," is focusing on bond funds. Available free of charge at www.thestreet.com.

Illustration by Daniel Baxter.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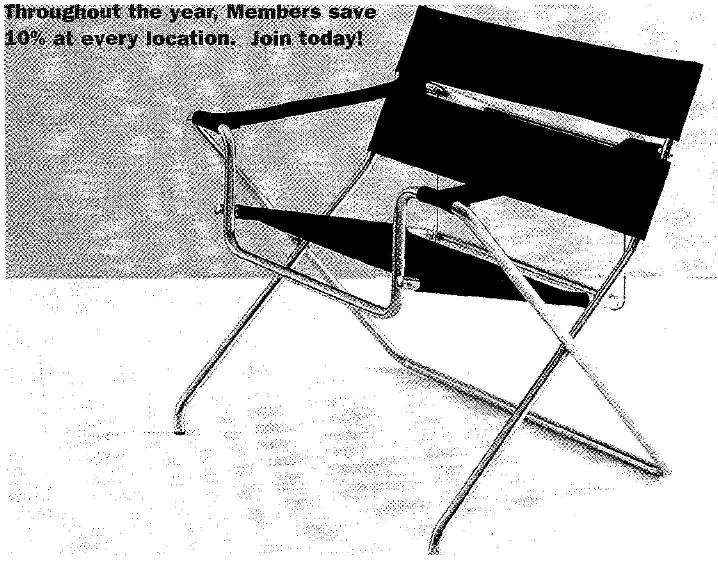

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the money with its Vlasic brand, but Campbell's management spun Vlasic off, and it has self-immolated, giving Heinz free rein. Campbell's downfall at a time when this industry is in ascendance is downright frightening. If it were a horse, someone would have shot it by now.

Seven's pasta, gravies, and lots of other little products that are too unconcentrated to make anyone any money. But three big health-and-beauty companies dominate Aisle Eight: Colgate, Procter & Gamble, and Johnson & Johnson. P&G sacked its management a year ago, and the new folks really have their act together. That stock could be headed to the eighties from its mid-seventies perch. Colgate's got traction, too, and I can't believe this stock can stay in the fifties for long—too well run and too much weak-dollar momentum. (Colgate, like many of the branded companies, does tons of business overseas, and the suddenly weak dollar translates into higher earnings more quickly.) Johnson & Johnson's been on fire because of its medical-device business; it's a solid holding on any pullback. Don't dip lower into Dial, though; in August, it jumped four points on takeover talk. Wait till it cools back below $15.

P&G also owns Aisle Nine, detergents. But Clorox is making some inroads. Give this one to Clorox, because of its other businesses, notably Kingsford Charcoal, Hidden Valley Ranch salad dressing, Glad bags, and Brita water filters. It is showing real growth for the first time in ages, and the stock's headed higher.

SO HOW LONG WILL THIS KIND OF RESEARCH keep making you money? Eventually, the economy will show signs of life and these stocks will retreat. But right now you are looking at many more quarters in which economically sensitive stocks are going to report sour numbers, which will only make the consistency of these food plays all the more attractive. One day, when rates get to 2 percent, people will start buying more cyclical stocks again. But until then, leave the rest of the market to those who don't mind taking a real economic beating, and man that shopping cart instead. ■

James J. Cramer is co-founder of TheStreet.com. At the time of publication, he owned stock in Clorox, PepsiCo, and Philip Morris. He often buys and sells securities that are the subject of his columns and articles, both before and after they are published, and the positions that he takes may change at any time.
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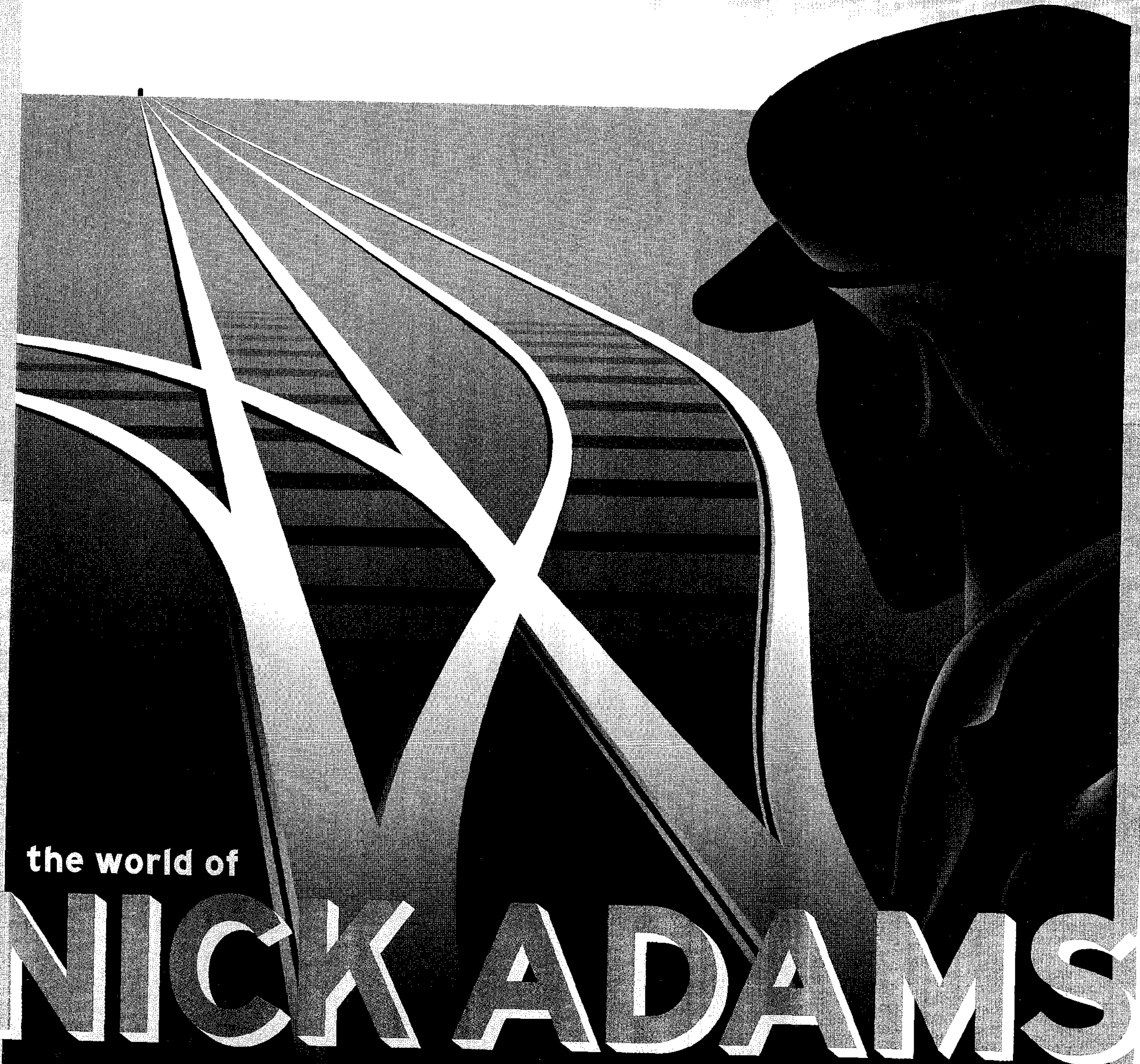

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New York's Greatest Hits

From be-bop to hip-hop, the city's music scene has always been a measure ahead. A glance back at the shows that shook New York and an ear forward to the sound of things to come.

WE HAVE BIG EARS AROUND HERE AND know what we like to hear, which is most everything. Sonic diversity is our birthright. In New York, on most any night, someone's playing something different somewhere, uptown and down, and out at the Brooklyn soca bars, too. It has always been like that. Hopefully, it always will be.

Here are the pick hits, a rewind through some of the city's greatest gigs and the musicians who made them happen. Then we segue to promising players on the horizon—the best of the endlessly variegated scrapple from the Apple.

Invention gets points. We like the New in New York, especially when it stays new for a few decades. The historical figures we've chosen were born—or did their best work—here. Their music is unthinkable without these streets. The city shapes the sound and the sound shapes the city. It's all New York music.

That's the reason certain famous shows—the Beatles at Shea Stadium, Elvis at the Ed Sullivan Theatre, James Brown at the Apollo, Jimi Hendrix opening for the Monkees at Forest Hills—aren't included among the greatest gigs. Still, you may think Monk at the Five Spot, Mabel Mercer at Tony's, Barbra Streisand at Carnegie Hall, Sun Ra at Slugs, Bobby Short at Bemelman's Bar, all those Copa guys at the Copa, or even Woody Allen at Michael's Pub are superior in New Yorkness to the performances mentioned here.

In the same vein, you may think that Maxwell, jazzman Nasheet Waits, or D.J. Armand Van Helden might well add more to New York's sonic sensibility than our choices. That could be right, too.

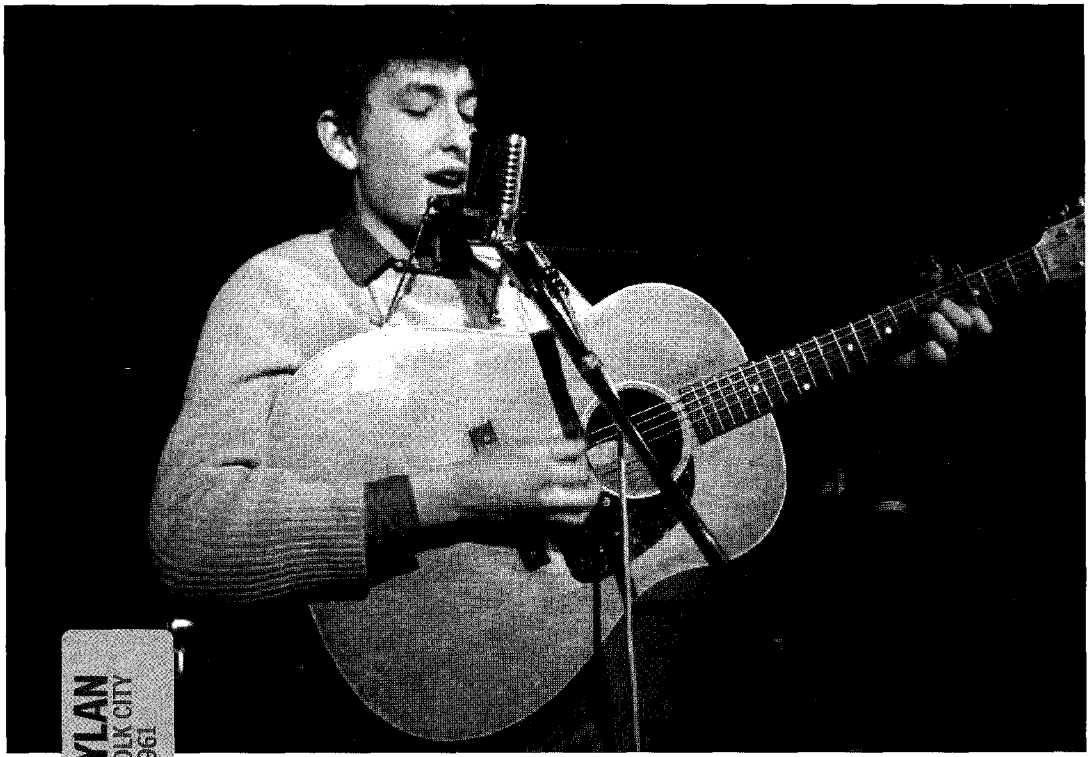
But in the end, everybody knows there's no accounting for taste. MARK JACOBSON

Photographs: left to right, Bob Gruen/Star File Photo; David Corio/Michael Ochs Archive; Bob Gruen/Star File Photos; Justine Parsons; Chris Buck.

Live from New York

From Sinatra's swagger to Moby's mixes, the city's had its share of the all-time-great gigs. A highly selective guide to the musical high notes that could only have been hit in this town.

BY MARK JACOBSON



BOB DYLAN
GERDE'S FOLK CITY
APRIL 11, 1961

IN FROM THE NORTH country, staying at the $19-a-week Earle Hotel, Dylan had to walk across Washington Square Park to get to Gerde's on 4th Street, three blocks to the south. Not yet 20, he was just one more busker carrying his guitar and wearing a stupid corduroy cap. Forty years later, fans can go to the Dylan Web sites and find the set list. Just five tunes, as many as any opening act got, especially when opening for John Lee Hooker: "House of the Rising Sun," "Song to Woody," "Talkin' Hava Negeilah Blues," and two others, identified only as "unknown Woody Guthrie song" and "a black blues." There were earlier nights, at Izzy Young's Folklore Center on MacDougal Street and out in East Orange (where Dylan played Jimmie Rodgers's "Southern Cannonball"); later, there was Carnegie Hall, and the gone-electric boos at Forest Hills. But Gerde's was the official coming out, the start. Unlike most Dylan shows, no one recorded it, so we don't know if he did "Rising Sun" in the persona of a 90-year-old syphilitic whore like on his first album, or how much Zimmerman showed through on "Hava Negeilah." But this is good, this mystery, because with Bob, sometimes, not everything is revealed.

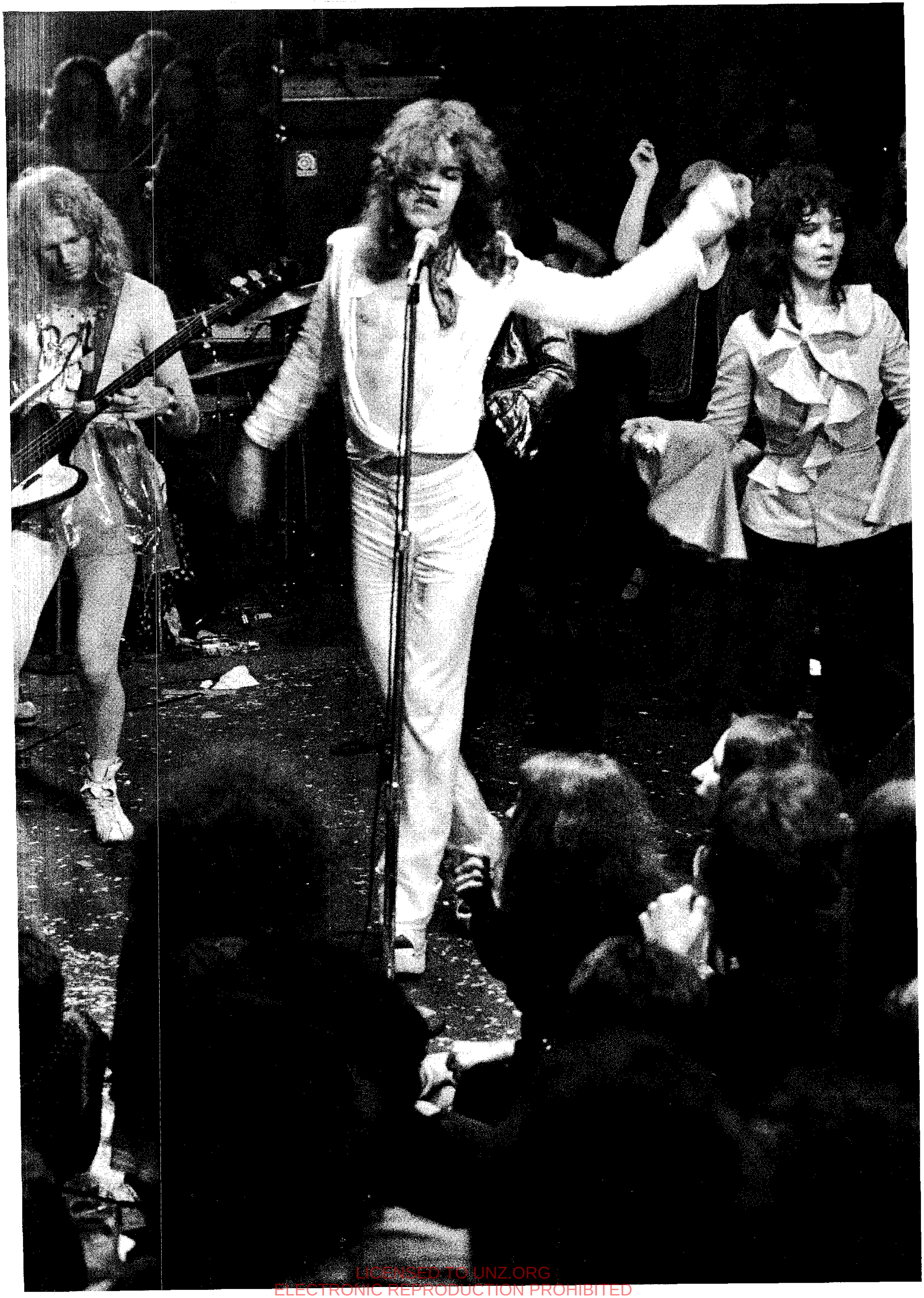
NEW YORK DOLLS

AT THE MERCER ARTS CENTER, 19

STRANGE DAYS, INDEED, BACK IN those endless late sixties when the traveler could stop into the Garrick Theater on Bleecker to see the Mothers of Invention playing a regularly scheduled gig at 2:30 on Wednesday afternoon, Zappa sitting on a folding chair, bashing away. This was when the Fugs, Ginsberg's comic-book aural incarnation, were singing of "the Slum Goddess of the Lower East Side" and showing up seven nights a week at the Players Theater on MacDougal Street. The Velvet Underground, who in 1970 appeared twice a night, five days a week, at Max's Kansas City, were descended from those other gigs as much as from Warhol's Factory.

The Dolls, our beloved, playing their great regular Tuesday-night gig in the claustrophobic Oscar Wilde Room of the Mercer Arts Center, were a louder, trashier, dumbed-down but equally strung-out version of Lou Reed and John Cale's narcoleptic neo-Euro art rock. Lipstick-smeared Little Rascals, Norman Bates wig-hats on their heads, they fit the time. How we were moved when David Johansen (the future Buster Poindexter), thick rouge cracking on farm-boy cheeks, approached the microphone to express his mock-poignant nightmare of "difference," singing, "Is it a crime for you to fall in love with Frankenstein?" Was it really a shock when the Arts Center, located at the butt end of the once-elegant, then welfare-client Broadway Central hotel, fell in, never to rise again? The Dolls were all about love in the ruins anyway—it was a sound shot through with rubble. You knew they weren't long for this world, and Johnny Thunders and Jerry Nolan weren't. A couple of years later, when Johansen visited the next generation at CBGB's, the punks paid respect. They knew a survivor when they saw one.

Photographs: this page, Russel Ted/Getty Images; opposite page, Bob Gruen/Star File Photo



PUBLIC ENEMY

AT MADISON SQUARE GARDEN, 1992

QUEEN LATIFAH, A TRIBE CALLED QUEST, KID 'N PLAY, HEAVY D, AND NAUGHTY BY NATURE opened (Will Smith, then still the Fresh Prince, was sick), which, in retrospect, makes it all sound warm, fuzzy, a ready-for-Oprah crew. But back then, only six days after Puffy's nightmare at City College (nine people stomped to death), with Dr. Dre's *The Chronic* about to come from out west to kill Old School, the vibe was tense. Dinkins had said that if things went nuts, that would be it for hip-hop, he'd send the troops in. Public Enemy wasn't cowed. They came out with flashing police lights, doing "Shut 'Em Down," then slashed through anthems "Fight the Power," "Black Steel," and "Don't Believe the Hype" as hard as Tyson's left hook to Mitch Green's honker (Iron Mike was wearing a "Don't Believe the Hype" jacket at the time) in front of Dapper Dan's all-night leather emporium on 1-2-5. Chuck D, the man who rhymed "school of hard knocks" with "they drink Clorox," said "not to do nothing to bring down what should not be brought down," because the music was revolution enough. And on that night at the cusp of Giuliani time, it was.

CHARLIE PARK

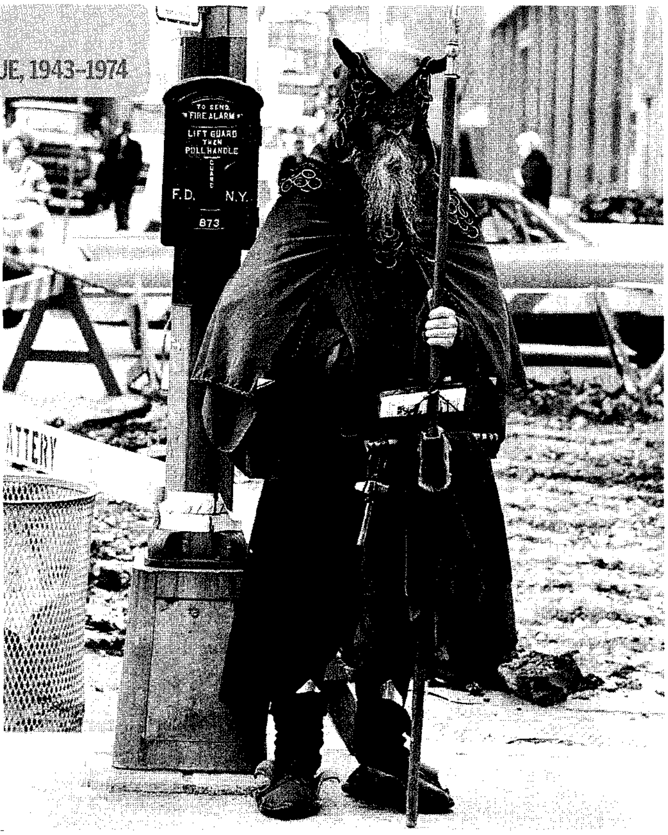
ON 52ND STREET, 1

BIRD CAME IN from Kansas City in the late thirties with Jay McShann, went uptown to Minton's, sat down with Monk, Diz, Kenny Clarke, Bud Powell—all of them listening to Earl Hines—and that's where bop was born. But it wasn't until '45, when Parker and his crew, Dexter Gordon, Art Blakey, and a very young Miles Davis among them, established a beachhead at swing clubs like the Onyx, the 3 Deuces, and the Famous Door on 52nd between Fifth and Sixth Avenues that the revolution broke wide. "Sorta Kinda," "Koko," "Shaw Nuff," "Groovin' High," all those spiky, silky changes, they formed a canon for a hip new world belief system. Smart but swinging, music for mind and body. Bird, of course, was the key, the greatest player, one more American tragic artist. It made perfect sense that less than two years after the opening of Birdland, named in his honor, Parker would be banned from the club by the Narco Squad. Dead at 34: It is one more cruel joke, but the sounds live on, as new and radical as ever.

MOONDOG

AT 54TH STREET AND SIXTH AVENUE, 1943-1974

FROM THE CHINESE ZITHER PLAYER IN the Canal Street station to the Hendrix imitator outside the old Runway 69, street musicians make up the city's biggest collective gig. But none beat Moondog, though he rarely played a note in public. Born Louis T. Hardin, he silently manned his midtown post for 30 years, dressed in Viking gear, complete with helmet and spear. Blinded at 16, he employed "deep listening" of "city noises" to compose eclectic works like the Moondog Symphony (the theme for Alan Freed's rock-and-roll show) and "All Is Loneliness," recorded by Janis Joplin. When he vanished in 1974, passersby thought he'd died, but he'd just moved to Europe, where—still occasionally wearing his helmet—he was revered as a postmodernist master until his death in 1999.


TO SEND FIRE ALARM
LIFT GUARD THEN PULL HANDLE
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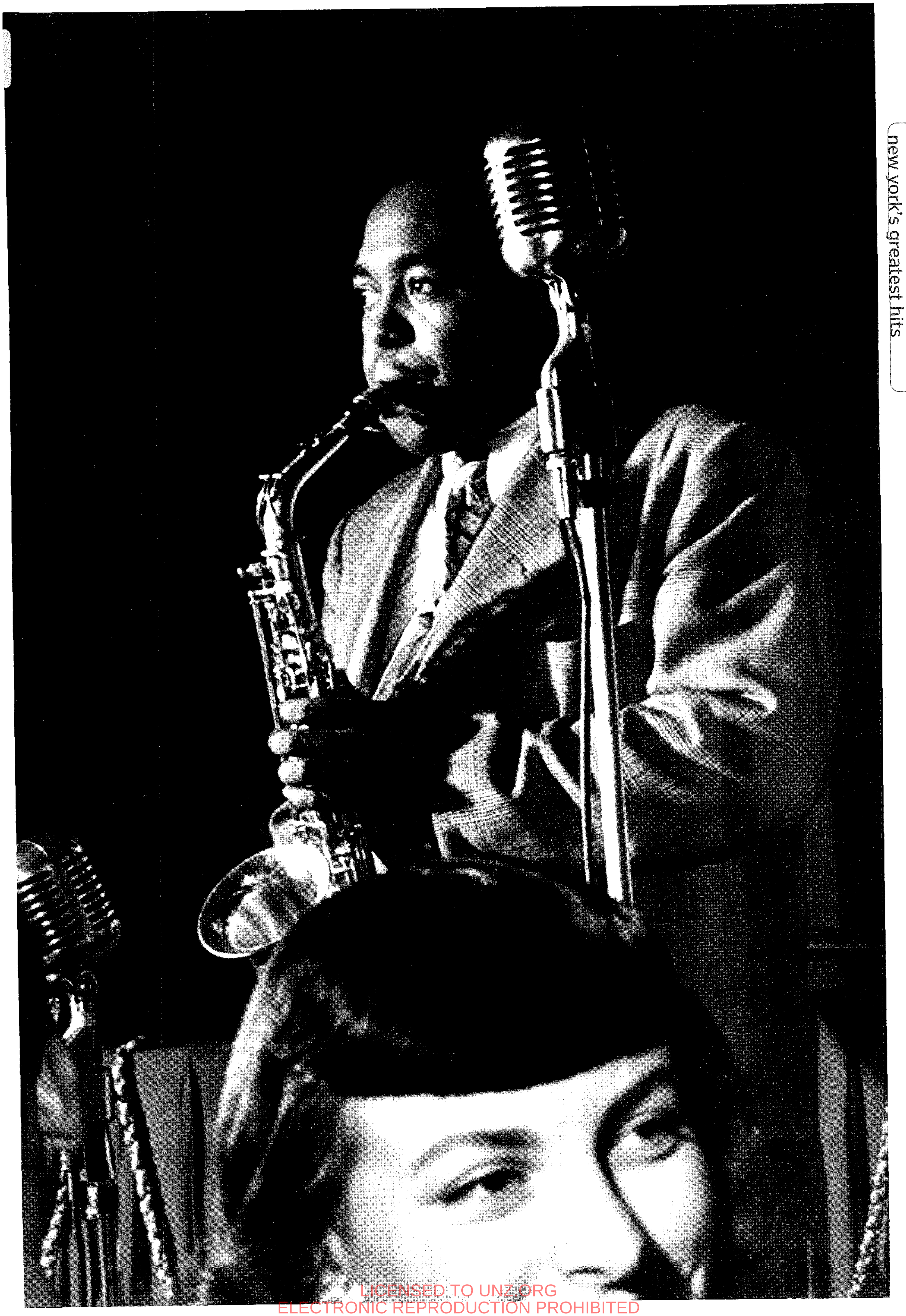
873

MOBY

MASKARAVE, HALLOWEEN 1992, 1993

IF HE WAS CHRISTIAN, VEGAN, or really related to Herman Melville, who knew and who cared? He'd made "Go" and "Thousand" (as in 1,000 beats per minute), but he was still this little alien space case with a shaved head. One more latter-disco figure. Except now it was Halloween, and those little plastic backpacks were bouncing, and rooms were swirling, and it clicked. Was it the silver vests and the liquid sky, or had the paradigm actually shifted under everyone's feet? In 1992, at Sound Factory, he played records in between Soul Slinger, Jason Jinx, and hard breathing in the chill-out room. Next year he was onstage, another kind of cold and perfect strange, after Aphex Twin. Now he's a gospel singer, but those were the days.

Photographs:this page top, Retna Ltd; bottom, David Gahr; opposite page, Frank Driggs/Michael Ochs Archives



THE RAMONES
AT CBGB AUGUST 16, 1974

DEE DEE WAS RAGING ABOUT WHO TOOK HIS BASS; HE JUST set it down on the stage and someone *fucking took it.* A few moments later, it was found, string-side down in a pool of vomit behind the bar. "Okay," Dee Dee said, wiping off the strings, "let's go." And, 1-2-3-4, they went, just in the nick of time—a good thing because it was an emergency. Punk, the antidote for the dregs of wimpy hippie rock and the horror of disco, had to be invented that night on the Bowery, and the Ramones—manic Dee Dee; Joey, the storky object of desire; scowling Johnny; and Tommy, the drummer, all in from Forest Hills in F-train leather—were the only ones who were going to invent it. Anyone blotto in that railroad flat of a bar in those early evenings, hearing "I don't wanna walk around with you / I don't wanna walk around with you / So why you wanna walk around with me?" knew this ear-bleed haiku was all anyone needed to know about high school, or anything else, for that matter. Short, hard, complete—this was what you got at CBGB's those nights. Even better was to see them on the Lower East Side streets, like Zeitgeist shock troops in one of John Holmstrom's *Punk Magazine* cartoons, or walking to the gig from Arturo Vega's house on 2nd Street, or Johnny thumbing through wrestling rags at the Gem Spa. 'Cause they were the landscape—ours, all ours.

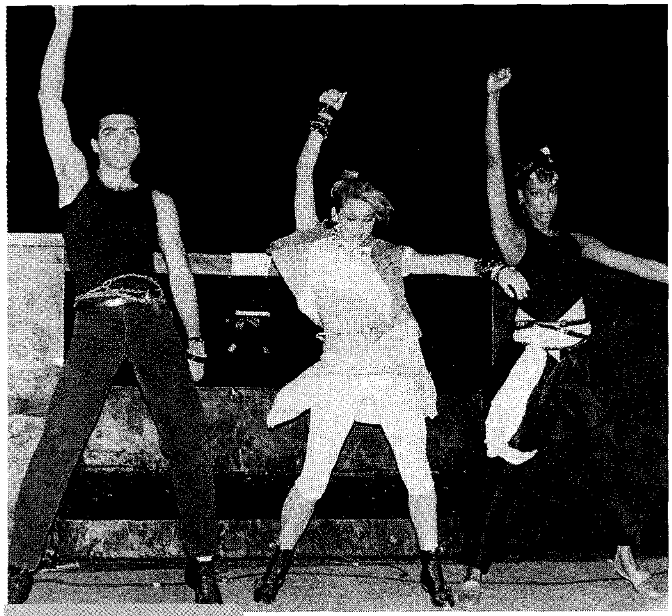
MURRAY THE K
AT BROOKLYN FOX, 1961

DAVID MANCUSO
AT THE LOFT, 1973

MURRAY (THE K STOOD FOR KAUFMAN) was the city's most public D.J. He did his "Swinging Soirée" show from 7 to 11 P.M. on 1010 WINS back when the station was all Brill Building (and payola) all the time. He spoke his own personal pig Latin, Meyezurray, watched submarine races, had his mother credited for titling "Splish Splash," ate a lot of pastrami, and claimed to be the fifth Beatle. Panama-hatted and in continental pants, he fronted at the Flatbush Avenue Fox (now a Con Ed office) with New York post-do-woppers like Little Anthony & the Imperials, Dion, and the great Jackie Wilson, who lived in Murray's Runyonesque Broadway building and once got shot in the lobby.

David Mancuso, a different D.J. for a different time, was a more shadowy presence. Guiding spirit of the Loft, the first great New York party disco, Mancuso, the segue master in a hidden booth, was a myth at his own club. You'd enter the unmarked doorway at the corner of Bleecker and Broadway, dance alongside every kind of humanity, and never know who or what had hit you. "David's like the Lone Ranger," said one blitzed reveler. "He sends the bass through your heart, and then he's gone again."

Photograph: Bob Gruen/Star File Photo.



MADONNA
AT DANCETERIA, 1982

SHE SAYS THIS ABOUT THE DAYS when she was living in "a crappy tenement on Avenue B and 4th with no air-conditioning" and frequenting Danceteria, a several-story disco cavern on 21st Street: "I used to go there every weekend, trying to meet the D.J. or an A&R person to give my tape to . . . I'd spend all night on the dance floor in some hideous outfit while all the pretty, skinny, fashionable girls threw their drinks on me." Well, she showed them, all right. When Madonna finally did appear on the Danceteria stage (legendary doorman Hauoi Montaug presiding), doing "Everybody," it was lip-synced—no surprise. But who cares? Sometimes people are absolutely, totally convinced they're stars and are actually right.

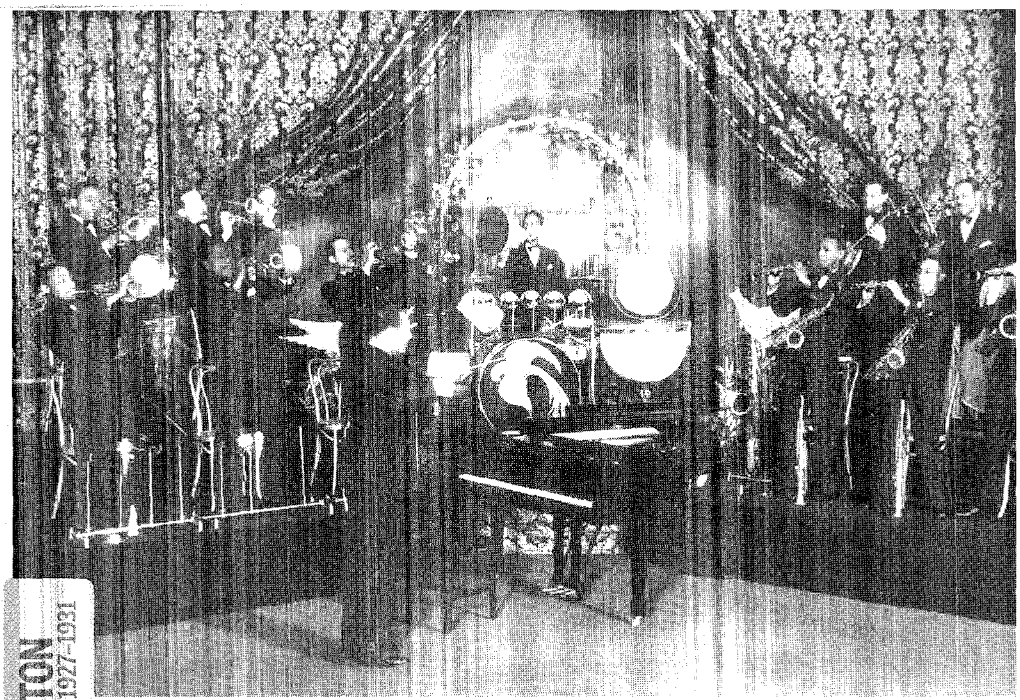
AFRIKA BAMBAATAA
SEES KOOL HERC SPIN AT A BRONX PARTY, 1973

BEFORE THE BEGINNING, THERE WAS Kool Herc, a.k.a. Clive Campbell, who brought "de sound system, mon" to the Bronx from his native Kingston. This was when people did 360s on their skulls and the IRT rumbled over Tremont and Jerome covered with pastel bubble-letters—Phase 2, Chain 3, Lee (Quinones) 163, the great Taki from 183, and others watching their names go by. Bambaataa, once Kevin Donovan, roughneck of the Black Spade gang, was only 14, but old enough to see the future. There was culture in this scratching vinyl, spray paint, and rhymes. It was a nation, a Zulu Nation, for people who'd never known a Zulu. The message spread in schoolyards, like J.H.S. 123 (the Funky 3), where the Bam engaged Disco King Mario in the new universe's first D.J. battle. It would go over the world, anywhere beats could be found. It was Planet Rock, and it was unstoppable.

BRUCE SPRINGSTEEN
AT THE BOTTOM LINE, AUGUST 1975

IT WAS EASY TO BE CYNICAL ABOUT THIS FAGIN-HATTED JERSEYITE WHO was prophesied to be "the future of rock and roll" on the covers of *Time* and *Newsweek* during the same week. Kissinger didn't even get that, and he'd blown up half of Cambodia. Springsteen, the prole straight shooter, understood the wariness—he grew up in Freehold, where the only thing to do was go to the crummy harness races, a shuck and a half at best. He knew there was something to prove—all night. The message was: Come and see, dig it or don't. Even then, the earnestness was winning. On line for that first show, we saw the Man off in the shadows bumming a Pall Mall from Clarence Clemons. He shook his head in thanks. Polite, he was always polite, you got the sense it was how he was raised. The piano opener, "Spirit in the Night," brought fears of pretension. But "Thunder Road" and "Rosalita" blew them out of the building. We went back another night, caught "Jungleland," always the favorite, no shuck.

Photographs: top, Bob Gruen/Star File Photo; bottom, David Gahr.



DUKE ELLINGTON

AT THE COTTON CLUB, 1927–1931

THE COTTON CLUB WAS "a classy spot" where "impeccable behavior was demanded," recalled the Duke, the Hot Bach, the master of the Jungle Band. The joint, at 142nd Street and Lenox Avenue, was once owned by heavyweight champ Jack Johnson, who called it the Club Deluxe. Then Owney Madden's gangsters took over. They wanted only whites at the fancy tables but had to have the young Duke on the bandstand. Except Duke was booked, long-term, at a Philadelphia theater. Madden called one Boo Boo Hoff, who dispatched his minion Yankee Schwarz. "Be big," Yank told the theater owner, "be big, or be dead." So Duke's band, in white jackets, boiled shirts, and crimson trousers (Duke himself in charcoal gray with henna-tinged pants), came to Harlem. They'd been together a mere four years by then, but many immortals—Cootie Williams, Johnny Hodges, Harry Carney, Barney Bigard, Sonny Greer—were already on the scene. Ditto the famous tunes—"Mood Indigo," "East St. Louis Toodle-Oo," "Rockin' in Rhythm"—that Ellington would play until his death in 1974. At the Cotton Club, the Duke said, "Sunday was the night. They had about twelve dancing girls and eight showgirls, and they were all beautiful chicks. They used to dress so well! All the big New York stars in town, no matter where they were playing, showed up to take bows . . . They were tremendous representatives, and I'm darned to know what happened to them, because you don't see anybody around like that nowadays."

TITO PUENTE

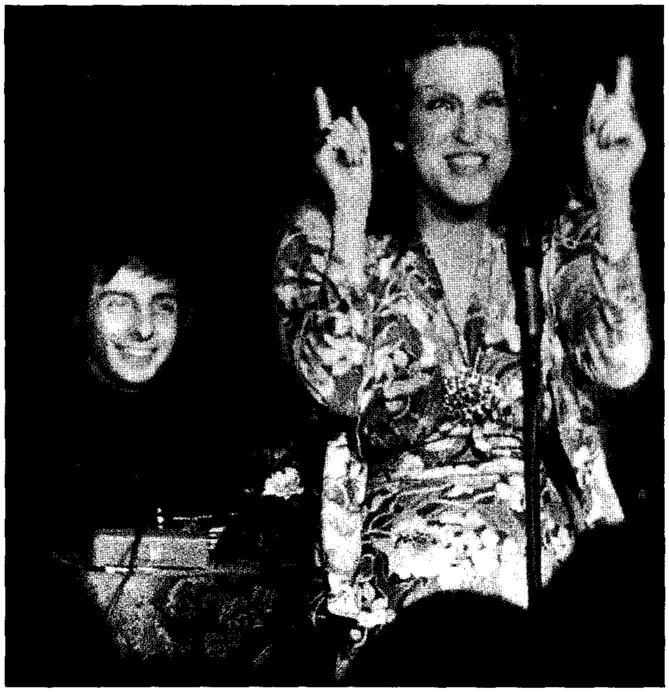
AT THE PALLADIUM BALLROOM, 1952–1966

IT WOULD HAVE NEVER HAPPENED without him, but according to Tito, he did not play salsa. Salsa was "something you ate," he said. He played mambo, and of all the fifties mambo kings—Joe Cuba, Machito, and arch-rival Tito Rodriguez—Ernest Anthony Puente Jr., from East Harlem's El Barrio, was *rey* of *reys*. For fourteen years, Tito and his Orchestra could be found laying down the serious *clave* upstairs at the Palladium Ballroom on 53rd Street and Broadway. When Puente cranked up the "Baile Del Pinguino," great Latin dance teams—the Mambo Aces, the Cha Cha Taps—cut much rug. But the real show was the rank-and-file, dressed to the nines and ready to swing all night. *¡Sabrosa!* Tito put his timbales up front, all the better to blow the minds of the visiting jazz players from 52nd Street. He was certainly the best loved Puerto Rican musician; a three-day mourning period was declared on the island after his death last year.

SONNY ROLLINS

ON THE WILLIAMSBURG BRIDGE, 1960

BY THE TIME HE WAS 30, SONNY Rollins, the great mohawk-headed saxophone Colossus, had played with Miles, led a quintet with Clifford Brown and Max Roach, and made *Tenor Madness* with Coltrane. But it wasn't enough. So he disappeared. For two years he played—"woodshedding," he called it—up on the rusted walkway of the Williamsburg Bridge, amid trucks and BMT squeal, the winter's wind hard against his face. "I went up on the bridge because I was living on the Lower East Side and it was close," he said. "It was a way of controlling my destiny."



BETTE MIDLER

AT THE CONTINENTAL BATHS, 1970–1972

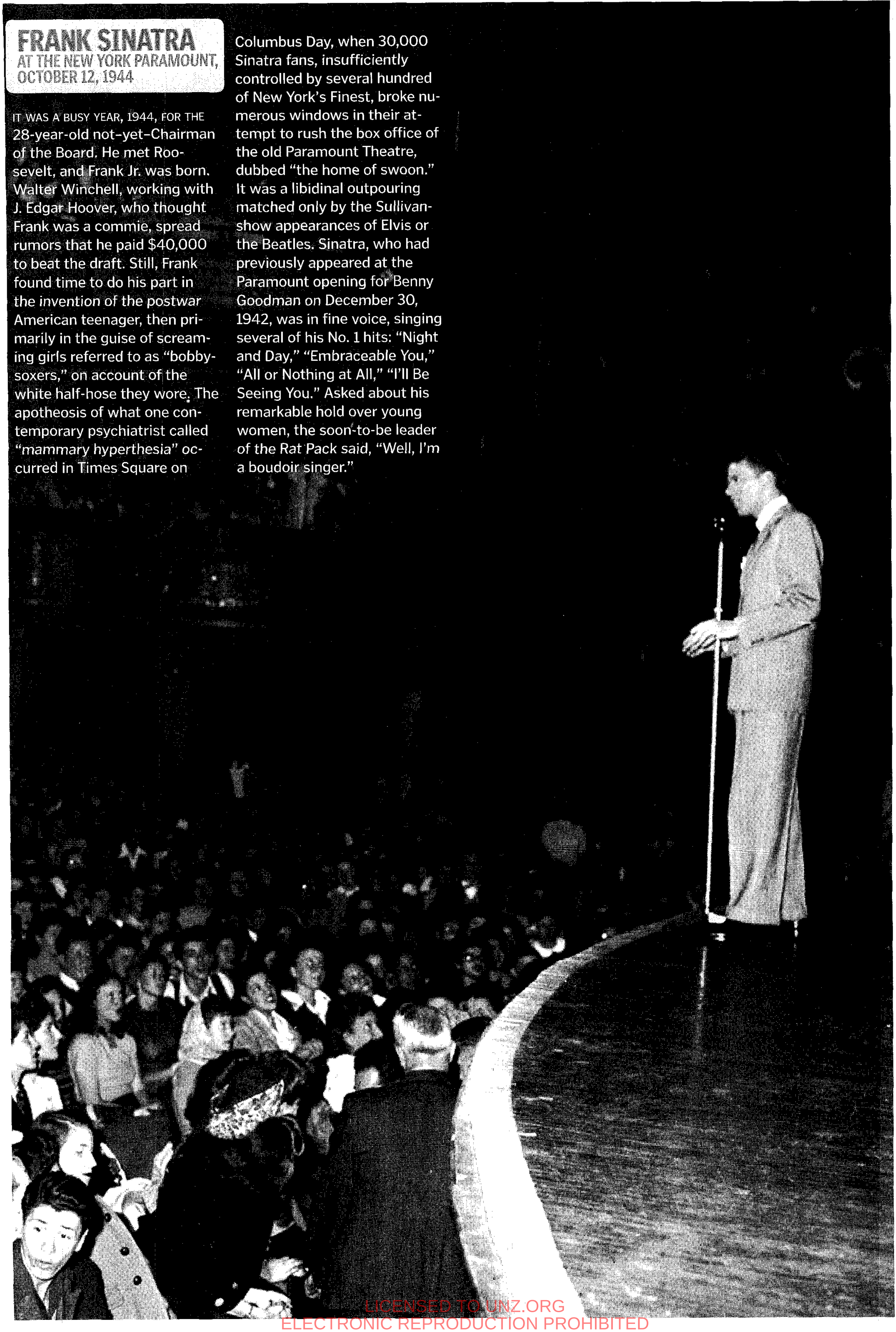
THE JOINT WAS IN THE ANSONIA Hotel, where Caruso and Stravinsky used to live, but now it was filled with a thousand men wrapped in towels, a full-time VD clinic, and a KY vending machine. Bette and her accompanist, the less-than-divine Mr. Manilow, entertained the troops. Stalking chlorine-drenched tiles like a pint-size Mae West, Bette advanced a bent rendering of New York cabaret tradition, a mix of Cole Porter, Pearl Bailey, and Mabel Mercer, with an occasional reprise of her days as Tzeitel in *Fiddler on the Roof*, for old time's sake. The only downside, according to Edmund White, was that Midler's performances made "everybody stop their sexual activities to listen to her."

Photographs: this page top, Stanley Dance Collection/Ray Avery's Jazz Archives; bottom, Chuck Pulin/Star File Photo. Opposite page, Daily News Photo

FRANK SINATRA

AT THE NEW YORK PARAMOUNT, OCTOBER 12, 1944

IT WAS A BUSY YEAR, 1944, FOR THE 28-year-old not-yet-Chairman of the Board. He met Roosevelt, and Frank Jr. was born. Walter Winchell, working with J. Edgar Hoover, who thought Frank was a commie, spread rumors that he paid $40,000 to beat the draft. Still, Frank found time to do his part in the invention of the postwar American teenager, then primarily in the guise of screaming girls referred to as "bobby-soxers," on account of the white half-hose they wore. The apotheosis of what one contemporary psychiatrist called "mammary hyperthesia" occurred in Times Square on Columbus Day, when 30,000 Sinatra fans, insufficiently controlled by several hundred of New York's Finest, broke numerous windows in their attempt to rush the box office of the old Paramount Theatre, dubbed "the home of swoon." It was a libidinal outpouring matched only by the Sullivan-show appearances of Elvis or the Beatles. Sinatra, who had previously appeared at the Paramount opening for Benny Goodman on December 30, 1942, was in fine voice, singing several of his No. 1 hits: "Night and Day," "Embraceable You," "All or Nothing at All," "I'll Be Seeing You." Asked about his remarkable hold over young women, the soon-to-be leader of the Rat Pack said, "Well, I'm a boudoir singer."



Hear and Now

Listen up: a playlist of a daring dozen of the rockers and rappers—and even one roadhouse—that are making the city's next great musical moments.

ALICIA KEYS

"COME OVER HERE AND TALK TO me," whispers Alicia Keys from an oversize couch, where she's sipping delicately out of a can of Coke. The 20-year-old R&B wunderkind is in a Williamsburg loft shooting a video for her new single, "A Woman's Worth," and trying to recover from an overnight bus ride from Washington, D.C., where she opened for Maxwell. "The trip ended up taking like seven hours," Keys says. Then she pulls back: "But it's all good—getting to play with Maxwell has been a dream."

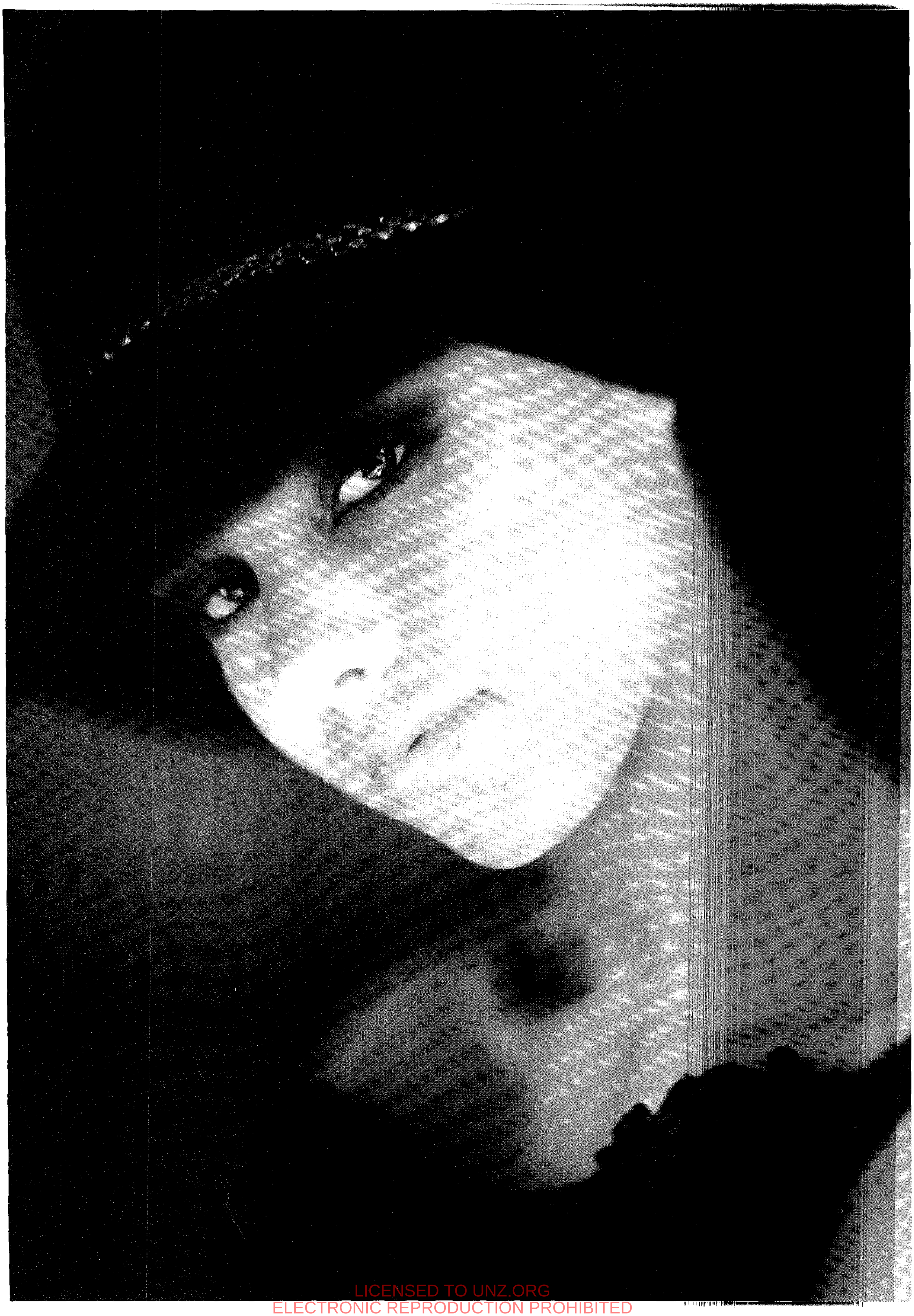
Keys's modesty plays against R&B type as much as the elegant Eames-style chairs on the video set do, or as much as "A Woman's Worth" non-vengeful-sounding upbraiding of disrespectful men does. That same sensibility is all over her triple-platinum *Songs in A Minor*, which is as influenced by Brill Building songwriting as it is by Prince (a cover of the Artist's "How Come You Don't Call Me" takes the song's loneliness to new heights). At a time when most R&B singers are puppets of producers who stack their albums with trendy cameos, Keys wrote and produced most of *Songs* herself, and the few collaborations are with soul giants like Isaac Hayes. Lyrically, her sensibility is that of the underdog—not the reigning diva. "We call ourselves Batman and Robin," explains longtime friend and manager Jeff Robinson, chatting with a group of stylists near the back of the loft, "because we're about busting the cliques, the bullshit private parties, the 'Page Six' stuff."

Keys credits her low-key approach to growing up in what she calls "the Two *H*'s"—Harlem and Hell's Kitchen. She was singing Broadway standards by 4, was studying classical piano by 8, and spent her teenage years at the Professional Performing Arts School. In whatever spare time she had, Keys sang R&B hits with girlfriends during after-school programs at the Police Athletic League on 124th Street in Harlem. "But groups are hard," Keys says. "We could never agree what to sing—or even on a name for a group."

Enter Robinson, who made the trip to 124th Street to see Keys perform at the urging of his brother Conrad, a PAL youth counselor. "She sang Mary J. Blige and I was like, okay, cool, she's got soul," Anderson remembers, "but then she sat down at the piano and started playing Scott Joplin and I was like, whoa, this is some next-level shit." Columbia Records signed her in 1996—"They gave me a good deal and they offered me a baby grand piano, so how could I refuse?" Keys says—but shelved the album she recorded. "They wanted something more easily definable," she remembers, "something not me."

She was then signed by Clive Davis, who had just formed J Records after being pushed out of Arista, and *Songs*, which debuted at No. 1 last summer, is the label's first big hit. Now Keys has to balance her natural humility with *Oprah* appearances and the responsibility of composing songs for the forthcoming Muhammad Ali biopic. "This," Keys says, surveying the hairdressers, makeup artists, and production assistants scurrying around the shoot, "is everything that I've been working for." ETHAN BROWN

PHOTOGRAPHED BY FRANK W. OCKENFELS 3



ESIDE LOUNGE
EXIT
keside
Lounge
NOT AN EXIT ALARM

PHOTOGRAPHED BY BEN BAKER

LAKESIDE LOUNGE

WHEN RYAN ADAMS, COUNTRY MUSIC'S great young hope, broke up his North Carolina band Whiskeytown and moved to New York, he got his bearings every day by starting at the Lakeside Lounge. "It was the only address I knew in New York," he says. "So I'd tell the cab driver to take me to the Lakeside, and then I'd figure out where I was going from there."

Often Adams didn't go anywhere—he just perched on a leather barstool and wrote songs ("New York, New York," the single on his new album, *Gold*, includes a sly shout-out to the bar). The Lakeside is that place essential to the soul of any true music city: the musicians' hang. The tiny, U-shaped space on Avenue B offers cold Tecate, a photo booth salvaged from the Asbury Park boardwalk, and the kind of genius jukebox, with 3,000 tunes ranging from Hank Williams to a Ghanaian version of the Beatles' "Don't Let Me Down," that can only be the creation of an obsessive.

But the Lakeside's true attraction, the real reason that there's often even more talent sitting at the bar than playing onstage, is rooted in the rock-and-roll-forged friendship of the bar's co-owners. Now both in their early forties, Eric "Roscoe" Ambel and Jim "the Hound" Marshall met in a midtown recording studio one late night in 1979. Ambel was an original Blackheart, playing guitar with Joan Jett; Marshall was driving the van for the Cramps. Six years ago, Ambel, who had started a record-production company, and Marshall, then a WFMU D.J., opened the Lakeside. Joey Ramone appeared unannounced on one of the first nights, and touring friends like Steve Earle and Gillian Welch began stopping by for spontaneous late-night shows after their paying gigs. The Lakeside quickly became an incubator for new talent, particularly of the southern-accented, alt-country variety, thanks to the partners' love of roots music. The North Mississippi Allstars made their New York debut inside the Lakeside. Pedal-steel wizard Robert Randolph played his first nonchurch show here. Regulars (from left, behind Ambel and Marshall) like Laura Cantrell; Mike Ferrio of the band Tandy; Ambel's wife, Mary Lee Kortes; Tammy Faye Starlite; Amy (daughter of Mose) Allison; and Tandy's Drew Glackin all use the scruffy room to test new material. "We avoid using the C-word," says Ambel, fresh from playing in Steve Earle's touring band, the Dukes. "Because whenever we say 'country music,' we get tons of terrible tapes from bands who want to play here."

That's as exclusive as the Lakeside gets. "They were nice to me when I was nobody," Adams says. "What was that place Arlo Guthrie sang about? The Lakeside Lounge is like Alice's Restaurant—only for guys who like to play G chords and Stones records." CHRIS SMITH

JASON MORAN

"WHEN I PLAY THE PIANO in the System II recording studio that used to be at Carnegie Hall I'm thinking, *Duke Ellington played this piano*," says pianist Jason Moran with evident awe. "I've got a bootleg recording of some raggedy jam session Charlie Parker did right around the corner from me. It's a lineage here in New York."

There's been one ever since the Harlem Renaissance, when Fletcher Henderson (from Atlanta), Coleman Hawkins (St. Joseph, Missouri), and Duke Ellington (Washington, D.C.) came to Sugar Hill to make it here. And New York is still the nation's only jazz proving ground for players like Moran, 26, who left Houston in 1993 to settle in Sugar Hill himself.

On his third album, *Black Stars*, which features the legendary 78-year-old saxophonist-flutist Sam Rivers, Moran draws on passions from hip-hop to free jazz and influences from Ligeti to De La Soul. Urbane and full of highbrow idiomatic nuance, *Black Stars*, says Moran, is an album he could only have made here in the city. "Growing up in Houston, I'd look at New York and it was surreal," he says. "It still is." TED PANKEN

PHOTOGRAPHED BY PAK FUNG WONG

PHOTOGRAPHED BY DIEGO UCHITEL

LA INDIA

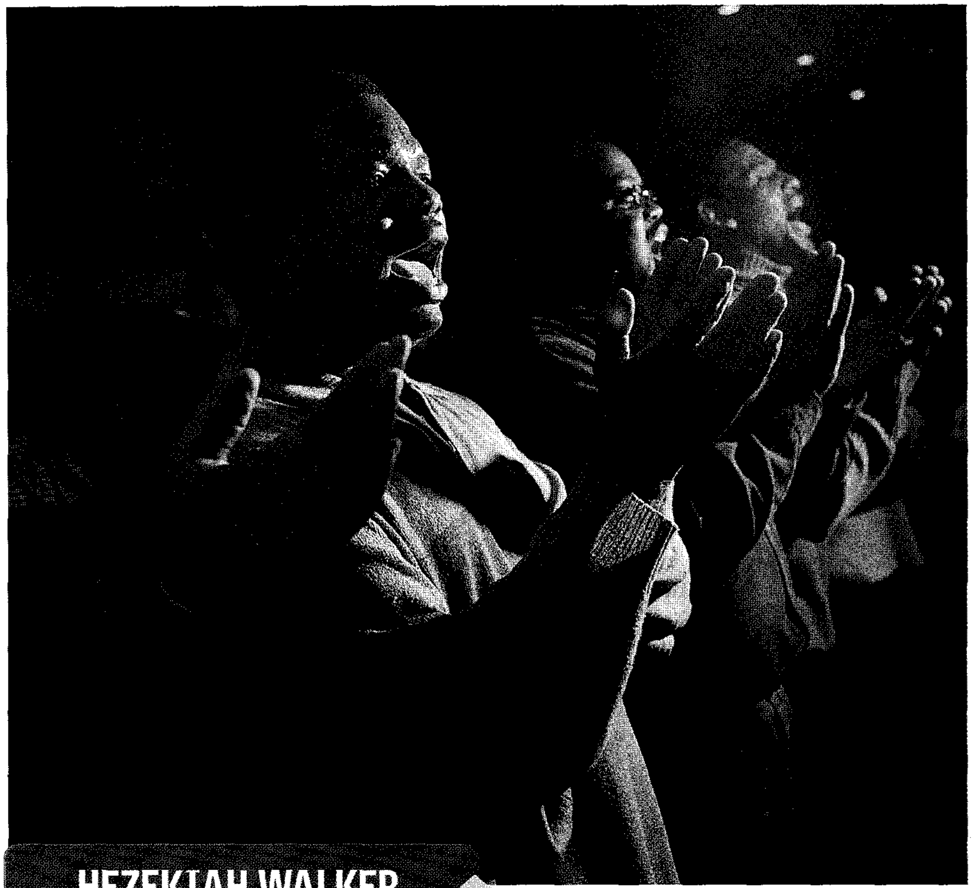
IT'S THE WEEKEND BEFORE THIS YEAR'S first Democratic primary, and the sixth annual Fordham Road Renaissance Festival has been decked out with signs welcoming Fernando Ferrer. But it isn't the neighborhood's favorite mayoral candidate who makes the women holding small children and the men drinking *cerveza* out of paper bags jostle to get close to the outdoor stage—it's salsa singer La India.

With her coltish legs and mane of black hair, La India looks a bit like Jennifer Lopez. But unlike the videogenic Lopez, the 32-year-old La India can *sing*—and she improvises trills and yelps that all but overwhelm her twelve-piece band's slinky salsa.

"I've always liked singers who had drama to what they did," she says later. "When I was little, I couldn't get enough of Judy Garland and Barbra Streisand." But La India—so nicknamed because of her dark complexion—also absorbed the salsa, hip-hop, and house music she heard in her North Bronx neighborhood. "My parents played Tito Puente and Celia Cruz, but my older brothers and sisters went to clubs like the Paradise Garage," she explains, "and I grew up right near the Zulu Nation parties."

Her diverse influences show in both her traditional salsa recordings and the exuberant dance anthems on which she sings for the house-music production duo Masters at Work. "I don't consider myself just a salsa singer," she says. "I'd rather be thought of as an artist who sings rhythmic music, whether it's Afro-Caribbean or house."

Though the music business is reluctant to recognize such range, La India could follow Marc Anthony into the mainstream: After another album for the Latin-music label RMM, she'll record for Sony Latin. "Tommy Mottola knows my potential," she says, "but I think Sony is more excited about the tropical side of my music when they should be looking at me for the crossover." La India pauses, turning serious. "There's nobody in my category," she boasts, "who has been able to top me." E.B.



HEZEKIAH WALKER

"DEVIL, YOU ARE A *LIAR!*" SHOUTS HEZEKIAH Walker. "The blood of *Je-sus* is against you!" It's a hot Tuesday night, and the Pentecostal minister and Grammy-winning gospel singer is calling out to his congregation in the Love Fellowship Tabernacle in East New York. He's turned out the lights, and his booming baritone echoes off the low ceiling. "Satan, you are a *lie!* Uh-huh!" he yells, contrapuntal gasps emphasizing each furious breath as the members of his congregation clasp one another, praying and shouting.

"I *love* the Lord!" he shouts, choking the mike like a rapper and stamping a brutal tap-dance into the battered wooden stage. As Walker looks skyward, the lights flash on, the drummer kicks in, and the choir belts out *Hallelujah*. As Walker asks for a *yeah*, middle-aged women in their Sunday best dance with thugged-out young men in Sean Jean and Triple 5 Soul sweatshirts. One worshiper in FUBU, baggy jeans, and cornrows passes out and gets carried down the aisle by friends.

Upstairs in his modest office, sitting on a leather sofa and typing messages into a Motorola pager, Walker explains that his hip-hop-influenced approach to gospel is designed to "update the church, make it a little more urban." Since founding the ministry in 1994, Walker, who grew up in the Fort Greene housing projects and lost both of his parents by 21, has recorded nine albums, each one immersing the gospel spirit ever deeper in the slick sound of contemporary hip-hop and R&B. Now, with another ministry in Bensalem, Pennsylvania, Walker is on the brink of crossing over to MTV the way Kirk Franklin did. He's already been dubbed "the Pastor of Hip-Hop" for his role as spiritual adviser to stars like Lil' Kim, Nas, and Sean "P. Diddy" Combs.

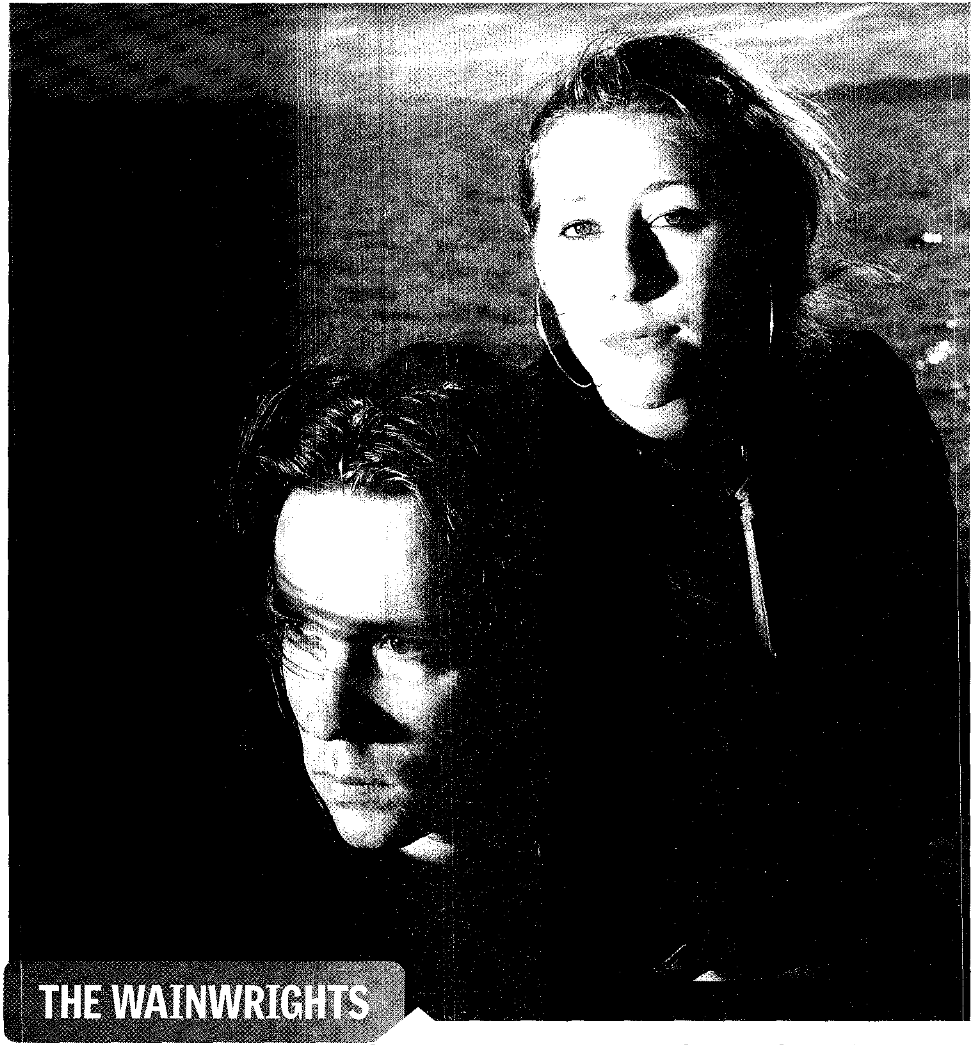
"I got a lot of flack from the church community at first," admits Walker, who, in true hip-hop style, drives a black Mercedes. "But reaching out is a pastor's job. You know, Billy Graham reached out to Johnny Cash." Of course, Graham never took it to the next level: Walker, with Combs, is co-producing the long-overdue *Thank You*, a gospel album on Combs's Bad Boy label that will pair his choir with R&B singers like Brandy, Faith Evans, and Brian McKnight.

And while Walker's been telling Combs that "he doesn't have to act like that to sell albums," it's clear that advice is flowing both ways. "I see what Sean does and I say, *Okay, I could do that, too*," says the pastor. So this winter, he'll unveil his new clothing line, Hezekiah Walker Wear.

Walker, who recently appeared with his choir on the "Tribute to Heroes" telethon, backing stars like Celine Dion, is already achieving the mainstream success most contemporary Christian singers can only pray for. Before the show, he remembers, "this guy Bon Jovi kept calling me. So I said I'd better look him up on the Web and find out who he is."

LOGAN HILL

PHOTOGRAPHED BY BRIAN FINKE



THE WAINWRIGHTS

"BASICALLY, OUR MOTHERS SET us up," says Teddy Thompson. It was 1997, and the son of folk-rock musicians Richard and Linda Thompson had just moved from London to Los Angeles, where Rufus Wainwright, the son of folk-rock musicians Loudon Wainwright III and Kate McGarrigle, had also turned up. "I was expecting one of those hemp-wearing, introverted folk musicians' kids, and I was expecting to be bored to death," says Teddy. "Wrong on both counts, of course."

"Linda was like, 'Oh, my poor little son's all alone there,' " remembers Rufus. "I think she wanted me to be Teddy's boyfriend. And he's straight. But you know those crazy artist people!"

They certainly do. And it may be one reason why Rufus, Teddy, and Martha Wainwright, Rufus's younger sister, also a musician, hang out together, back each other up on albums, and routinely join each other onstage with an easygoing, sometimes intoxicated rapport. They're not quite rock royalty—more like talented, hard-working children of talented, hard-working musicians—but they all share their parents' gift for incisive, smartly arranged songcraft. Rufus's and Teddy's debut albums and Martha's self-distributed EPs all have an intelligence uncommon in today's pop. Rufus's follow-up, *Poses,* written between social engagements while he was living at the Chelsea Hotel, has a dusky romanticism at times reminiscent of Cole Porter. "However you dress it up, you have to have a good song," Teddy says. "Rufus's songs sound just as good when he sings them in the living room, which he invariably does."

Which sounds like something else they could have learned at home. "Teddy and Martha and I," says Rufus, "our parents are all from the troubadour tradition." So while Martha can happily recall "a great night at the Dakota, at Sean's house," she's quick to add, "I know that conjures up a 'rich kids' image, but there was also a natural sort of real friendship." She guesses that the little scene they share has been easy to sustain because, despite Rufus's and Teddy's recording contacts, "nobody's become a really huge pop star—we're still pretty concerned and insecure."

"Although I would love to be a superstar, I have a very good sense of what it would be like just to play a gig here and there," says Rufus. "I think in any musical family there's stuff that's transmitted genetically, and I feel very fortunate that with us it's more like . . . we had the corner shop. I knew that I had to work behind the cash register for a while. And then become the general manager." He laughs. "And then turn it into Bergdorf's."

GEORGE KALOGERAKIS

SONIC YOUTH

"I DON'T LIKE THE WORD *PRACTICE,*" declares Thurston Moore, Sonic Youth's majestically disheveled guitarist, hoisting his lanky frame out of a battered old couch in the band's poster-splattered downtown studio. "It makes it sound like you're still trying to figure out what you're doing. We *know* what we're doing."

It's hard to argue with that. Having pioneered New York's No Wave scene in the eighties and inspired indie rock in the nineties, the members of Sonic Youth—(from left) drummer Steve Shelley, guitarist Lee Ranaldo, singer-guitarist Kim Gordon, Moore, and new guitarist Jim O'Rourke—earned their peculiar designation as punk-rock elder statesmen through relentless experimentation. Their faces may not be new, but their sound always is. Last year, the band recruited producer O'Rourke to give *NYC Ghosts & Flowers* a subtle sheen; they just added him to the band, altering a lineup that hadn't changed in sixteen years. Now they're working on a soundtrack for French director Olivier Assayas and recording the first tracks for an upcoming album Gordon describes, with some irony, as "classic rock."

"That's it," says Ranaldo. Listening to a demo in a scuffed office chair, he hears a bridge that needs help. "Where we at?" "Reel 14—twelve minutes in," his assistant says. Guitar pick in his teeth, Ranaldo scribbles on a yellow pad and looks at his bandmates: "Let's work on that."

"Wait," mutters Moore, "I can't figure out which guitar I was using." Known for collecting guitars as well as torturously detuning them, Moore stares at the masking tape on the back of one guitar neck to see what he's done to it, sighs dejectedly, and then ambles off in search of another.

He returns with a different guitar and smiles as he strums it—then stops and shakes the instrument. "Oh, that's not it, either," he groans. So he walks out the door once more, guitar in hand, still searching for that next new sound. L.H.

PHOTOGRAPHED BY BRIAN SMALE

PHOTOGRAPHED BY CHRIS BUCK

Bronx to Brookly

PHOTOGRAPHED BY LEN IRISH

MOS DEF

"C'MON, LET'S LICK THIS!" SHOUTS rapper Mos Def, bounding into a rehearsal space on West 26th Street, his new band Black Jack Johnson in tow. Every bit the dandy in a crisp white dress shirt and brown Bermuda shorts, Mos (né Dante Smith) turns and smiles at the two kids snoozing on the room's black leather couch. "What y'all doin'?" he says in a Bill Cosby grumpy-old-man voice. "Been drinking teenage malt liquor?"

Just as Mos livens up a lazy afternoon at a rehearsal space, he's been shaking up the city's hip-hop scene, first as half of the political rap duo Black Star and then on his solo debut, *Black on Both Sides*. Now, with the rock and jazz virtuosos in Black Jack Johnson—(from left, behind Mos) former Living Colour bassist Doug Wimbish and drummer Will Calhoun and ex-Parliament synth maestro Bernie Worrell—he's trying to transform the sloppy rap-rock hybrid pioneered by bands like Limp Bizkit into legitimate fusion.

It hasn't been easy: At a Roseland show in December, the group muddled through Bob Marley covers. But today, the band falls into a loping groove, with Mos pounding out a syncopated rhythm on Calhoun's drum kit, then plunking sullen chords on the piano, and then belting out the theme from the *Batman* TV show. When the band settles to a stop, he takes Wimbish's bass and plucks a dubby rhythm: It's "Batman," rewritten as "Blackman," with lyrics about racial profiling. "No, officer," Mos sings, a mockquaver in his baritone, "I don't have a valid driver's license."

Done kidding around, Mos leads his band into Jimi Hendrix's "Who Knows?," trading in some lyrics from Black Sheep's hip-hop hit "The Choice Is Yours." "No, no, *no*," Mos shouts when Wimbish stops, "not *yet*." The rhythm picks up again, slowly taking shape as an old Bad Brains song. "Faster," insists Mos, and Calhoun hits out a machine-gun beat as Mos leans into the mike. "That's *it!*" he declares. "That's some real rock shit." E.B.

REKHA MALHOTRA

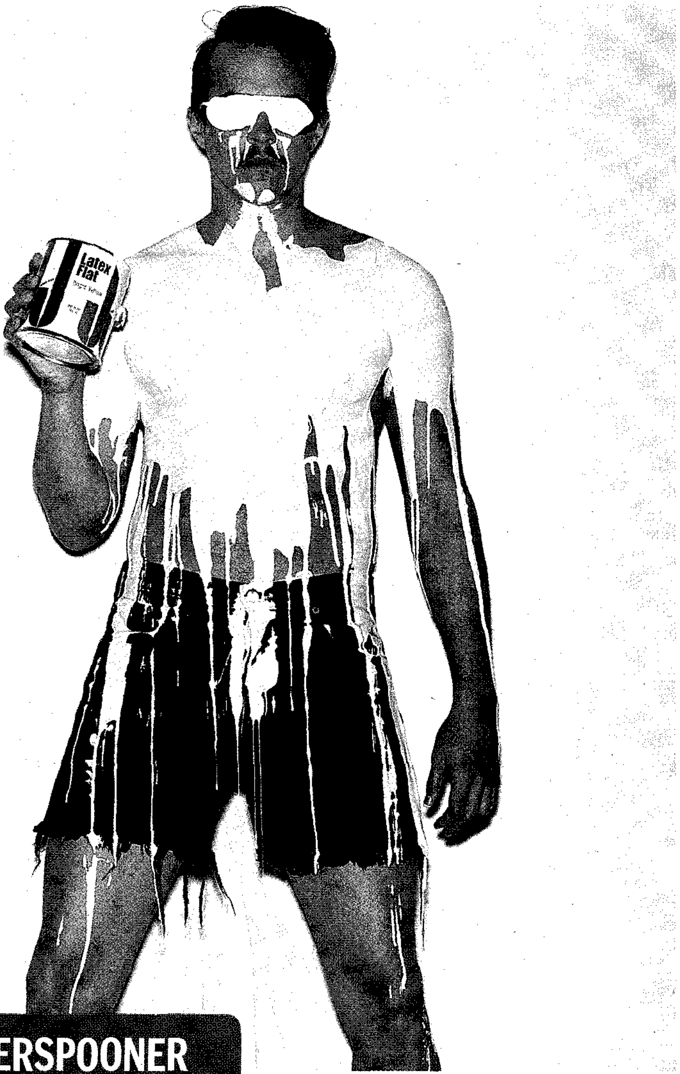
"FOUR YEARS AGO, I STARTED THIS PARTY," SAYS Rekha Malhotra, fiddling with the turntables and samplers that clutter her cozy Williamsburg apartment. "I had no idea it would turn into this whole scene." "Basement Bhangra," the raucous South Asian dance party she throws at S.O.B.'s on the first Thursday of every month, has become *the* must-dance destination for young South Asians as well as an expanding number of dedicated clubgoers. "We've gone from being an ethnic curiosity to being a plank in New York nightlife and cultural life," Malhotra says. "Now the music's all over the place and that's great."

Bhangra is an evolving fusion of traditional Punjabi folk music mixed with urban beats. The operative word is *evolving*: "We don't have to come out of a box called South Asian anymore," she says, "so we just play good music." In 1998, she launched a second party, called "Mutiny"—now held monthly at Filter 14—that offers a more adventurous range of music often only loosely connected to South Asian sounds. "If I'm looking for a certain sound now," she says, "I don't care where it comes from." When she hasn't been planning parties or spinning records—everything from kodo drumming to drum 'n' bass—she and "Mutiny" partner D.J. Siraiki (né Vivek Bald) have been composing and recording their own music and planning a "Mutiny" compilation album to highlight their hybrid sound.

Malhotra grew up in Westbury, Long Island, listening to Run-DMC, Doug E. Fresh, "and anything they played on Kiss FM," and began her career spinning rap records at parties while attending Queens College. "I came into D.J.'ing loving hip-hop," she says. "It wasn't until later that I discovered my own roots through bhangra and found the Indian electronica coming out of Britain." If anything, she says, her sound isn't so much South Asian as it is New York.

"This is where you get your mental samples," she explains, absently pushing buttons on her new Roland SP-808 sampler. "A friend comes back from London and brings back something; someone goes to India or wherever and brings back something—we're all helping each other and learning from each other. You know, a couple of years from now, we're going to have some really exciting things to talk about." L.H.

PHOTOGRAPHED BY ERIN PATRICE O'BRIEN



FISCHERSPOONER

"I NEED YOU TO FALL TO THE FLOOR IN A luxurious, Fellini-esque way," says Casey Spooner, wiping a shock of dyed black hair from his face. Wearing yellow high-tops and a matching yellow-and-black Harley-Davidson T-shirt, Spooner is standing in a sparsely furnished studio at the Musical Theater Workshop on Lafayette Street, instructing several sweaty dancers in baggy workout clothes how *exactly* he wants things to go at an upcoming show at Exit. "You're using too much space for your movements," he reminds them. "We're not going to have this sort of space."

It might track like a scene from a Britney Spears episode of MTV's *Making the Video*, but Spooner (with choreographer Vanessa Walters) is rehearsing Fischerspooner, a performance-art collective that takes its name from him and composer-producer Warren Fischer and its aesthetic from the Teutonic techno of Kraftwerk and the star-studded showmanship of the Backstreet Boys. "We want to explore the sort of theatrical ideas only Janet Jackson and Madonna get to work with," explains the 24-year-old Spooner (pictured), who founded the group three years ago in the East Village with Fischer, 42, a fellow Art Institute of Chicago alum. "We did this because we had gotten sick of the avant-garde. We wanted to be popular."

So far, they're a hit on the art-gallery circuit (they've played Gavin Brown's Enterprise) and in the fashion world (Imitation of Christ has been helping out). But songs like "Emerge" have the predawn decadence of great disco, and their full-length debut, *#1*, is a bona fide hit in Europe. "What we do is pop in the very best sense of the word," Spooner says. "I'd love to be a pop star in Japan."

In the meantime, he has more immediate concerns. "Watch the pits, people," he warns as his exhausted dancers raise their arms to the sky. "Watch the pits." E.B.

THE STROKES

FLIPPING THROUGH THE NEW ISSUE OF THE BRITISH fashion glossy *The Face*, Nikolai Fraiture sees a high-style seven-page photo spread and looks up. "Are these guys a band," he wonders, "or do they just take pictures and stuff?" But he's not really sneering: The band the Strokes bassist is making fun of is his own.

With their Coffee Shop cheekbones, prep-school backgrounds, and carefully careless clothes (leather jackets, skinny ties, patterned socks, and Converse sneakers), the Strokes—(from left) Fraiture, singer Julian Casablancas, drummer Fab, guitarist Nick Valensi, and guitarist Albert Hammond Jr.—are accustomed to accusations of valuing style over substance. They took off in England like beans on toast—even before they released an album in America. "England is the only place in the world our music has been exposed properly," Casablancas says with a shrug, as though magazine covers, No. 2 records, and admirers like Elton John were no big deal. Then again, it could be true: The Strokes have the swagger *and* the songs to be New York's first great rock band in over a decade. (They could also be the first real rock stars of the Backstreet Boys generation, a bridge from cute guys with choreographers to cuter guys with self-destructive tendencies.) On their just-released debut, *Is This It?*, they melt down glam-rock romanticism, garage-band noise, and Avenue A attitude into furiously modern pop. With or without meaning to, they've picked up the symbolic weight of "New York rock," as well as the influence of local legends like Television and the Talking Heads.

"Whether we're totally unique or not, it's something that no one else is doing," says Valensi. "People know music is stale right now. They just know it."

College dropouts (from Hunter, NYU, SUNY, and Five Towns College) between 20 (Valensi) and 23 (Casablancas), the Strokes met at Dwight, the Central Park West private school Truman Capote attended. Valensi's mother owns a French restaurant on the Upper East Side. Casablancas is the son of former Elite Models majordomo John, but he says it was stepfather Sam Adoquei, a painter and National Academy of Design instructor, who "taught me everything I know about being a good musician."

To stay grounded, Casablancas made a pact with Hammond, whose songwriter father ("It Never Rains in Southern California") told him not to buy too big a house, so it doesn't become more about the mortgage than the music. The deal is, they have to keep taking guitar lessons, and they have to stay put in the current apartment they now share. "In two years, come back and ask, 'Do you guys still live in the same place?' " Casablancas says. "If we say no, we've become assholes." JASON COHEN

PHOTOGRAPHED BY JUSTINE PARSONS

ROADRUNNER

IN THE STICKER-COVERED HALLWAY that passes for a backstage at the just-defunct Wetlands Preserve, the Cleveland sextet Chimaira is reveling in an orgy of appreciation. Covered in sweat, they're wagging tongues, flashing the devil's-horn symbol with their fingers, and trading postgame reviews ("Dude, that was metal." "No, that was *metal* metal!") with scruffy soundmen, the members of metal act Ill Niño, and teens in black T-shirts trying to look menacing. No one pays attention to the white-bearded grandfather hanging sphinx-like in the wings.

Which is fine with Cees (pronounced "Case") Wessels, the Dutch founder of Roadrunner Records, which signed Chimaira and Ill Niño as well as best-selling hard-rockers Slipknot and Nickelback. A retiring 61-year-old who has never before given an interview, Wessels remains all but unknown, even to some of his own bands. But rival executives began paying attention when Roadrunner's roster of high-volume malcontents started going gold. And one such mogul is slicing through the backstage scrum, digital camera held high above his six-foot-four frame. "If you meet these Roadrunner people and make them strip, they've got a Roadrunner tattoo somewhere," jokes Lyor Cohen, the president of Island Def Jam Music Group, which acquired half of Wessels's company in July for $33 million. "They're living and eating this culture."

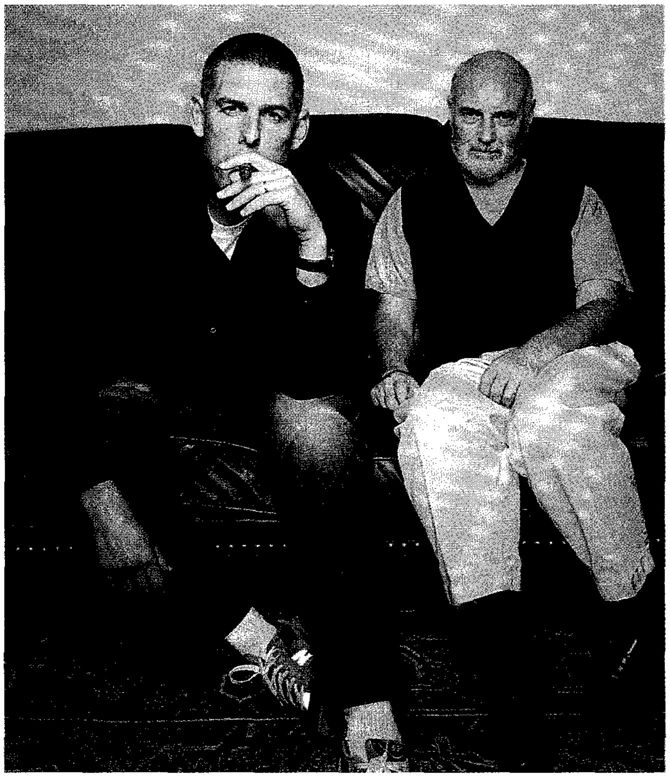
Indeed, says Wessels, who has no tattoos, "people buy music unheard just on the strength of the Roadrunner label." Though some of his bands can get a bit extreme (sample Chimaira lyric: "You destroy me every time, you little cunt"), metal has always maintained a steady audience of awkward adolescents, and Wessels says Roadrunner's sales have grown by 25 percent a year over the past decade, thanks to groups like Spineshank and Fear Factory. "We always knew we could make money putting those records out," Wessels says, "names you never heard of before or afterwards."

A bored Amsterdam copywriter and former marketing and A&R executive at RCA and Polygram, Wessels formed Roadrunner in 1980 and released a Jim Croce album. But even though his taste tends toward opera and the Rolling Stones, he couldn't help but notice the rising interest in British metal groups like Iron Maiden and Def Leppard. "I don't profess I understand," he admits, "but it's important to be close to what kids want." So he refocused his company, buying international rights to American acts like Metallica and Megadeth and then signing his own bands.

Cohen first noticed the label seven years ago when he was COO of Russell Simmons' label Def Jam, and decided Wessels's label could make the journey from extreme to mainstream. (Simmons and Cohen sold their stake in Def Jam to Universal in 1999 for $110 million.) The two became friends, but Wessels wanted to keep his independence. "We would have made a fortune," sighs Cohen.

After Slipknot's 2000 debut sold more than 2 million copies worldwide, Wessels began to think other Roadrunner acts could do just as well if his company had more marketing muscle, and he explored partnering with a major label. He says most of the big players put in bids—"I ate a lot of good dinners"—but Cohen came with entrepreneurial bona fides and a promise not to interfere with Wessels's vision. "Kids have to be rebellious," says Wessels. "We provide a kind of service to make it a more intense and sometimes more pleasant experience."

WARREN COHEN



PHOTOGRAPHED BY NICK RUECHEL

OUR NEW WAR CULTURE

THE ATTACK ON THE TWIN TOWERS SET THE WORLD IN CHAOTIC MOTION. BELOW, A TARGET ASSESSMENT OF THE NEW CULTURAL MAP.

BY DAVID CARR AND JOHN HOMANS

EASTERN STANDARD TIME

The Timex spokesman was outraged to discover that noted international terrorist Mr. Osama bin Laden was wearing a Timex watch. And *Sesame Street* producers were livid to find that goofy old Bert hovered over the terrorist's shoulder in a poster brandished by a demonstrator in Bangladesh. "*Sesame Street* has always stood for mutual respect and understanding," they said in a statement. Catastrophic for the brand, the implication was—and, let's not forget, for the world. The images reinforced the fact that it's not only Stinger missiles we've sold our enemies. (The Taliban all seem to drive around in light pickup trucks—that's what they use to carry their victims to executions in the soccer stadium, in some of the most chilling footage in the documentary *Behind the Veil.* It makes an American want to say, idiotically: Don't you know we *invented* the pickup truck?) But we've apparently overestimated the power of American culture. Our products don't seem to contain much coded information about truth, justice, and the American way. As in images of helicopters in those Soviet-invasion-era Afghan carpets, our products are woven into a fabric of the Afghans' own devising. They don't see them as ours; they're happy to make them theirs.

SPORE NO ONE

Anthrax had already struck most of America, installing a spore of fear in people who would never think of buying a gas mask. But just in case reason had a shot at prevailing, the recently opened chem-bio front happened to be in the epicenter of tabloid media. Who at the *Enquirer* and the *Globe* needs alien dognappers when Bob over in photo retouch drops over dead from a bio agent? The soapy narrative deepened immeasurably when salient government institutions left people in the building for three days before deciding, oops, maybe Bob's death wasn't as natural as we had hoped. The sign on the front of the building—AMERICAN MEDIA—and the scant mile to where the terrorists trained made it hard not to infer causality even when the government wouldn't. The next target? Tom Brokaw's NBC. Proving that Al Qaeda has a firm grasp of the new paradigm of viral marketing.

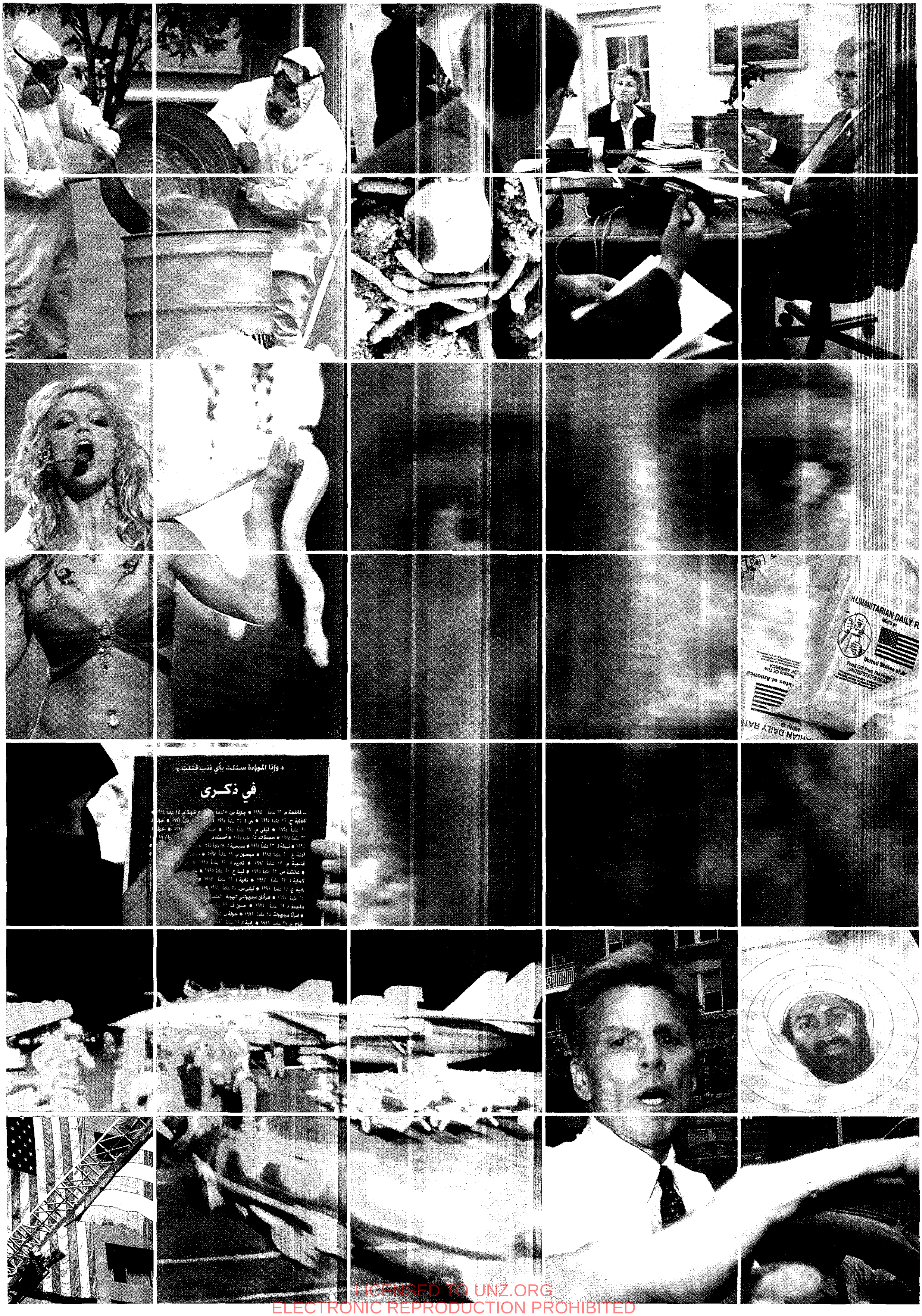
THE RETURN OF WHITE POWDER

Information overload arrived in Times Square last week—the old-fashioned way, in an envelope. New York City, of course, has a gleeful genius for rumors—this is a chicken-and-egg reason the media business is here. But many at the New York *Times* reacted to the event like British sailors, sticking to their posts and keeping a stiff upper lip. They'd seen rumors before, the message was—and besides, the elevators were shut down. Elsewhere in the city was the chaos of war, with rumors escaping their sourcing and bouncing around the media decks. Was there a Sarin-gas alert at local hospitals? Wrong, apparently. Did we really have the blood of 500,000 Iraqi children on our hands? Some in the city—friends, even—seemed to think so. New York has become a city of uncertainty—which is the romantic old stereotype (remember *Casablanca*?) about the Arab souk. Or about the touristless, dangerous nighttime Times Square of, say, ten years ago.

PATRIOTS WITH CREDIT CARDS

The necessary reunion with self-interest, as opposed to common interests, leaves

Clockwise from top right: AP/Wide World Photos (2); Corbis Sygma; Jeremy Hogan/Gamma; AP/Wide World Photos(2); Fayetteville Observer/Gamma; AP/Wide World Photos (3); Gamma.


﴿ وإذا الموؤدة سئلت بأي ذنب قتلت ﴾
في ذكرى
HUMANITARIAN DAILY RATION
United States of America

people in a conundrum of manners. It's probably okay to go shopping, but is it appropriate to seem excited about it? Retailers and restaurateurs have no choice. As a matter of survival, they service those who show up and must convince others that there's nothing distasteful about buying a sandwich, a car, or a handbag. To create an air of permission, fundamental consumer activities have been re-spun into vaguely patriotic endeavors. "Keep America rolling," urges GM, adding, "Believe in the dream, believe in each other." Of course, these are duties Americans can get behind. "People really have to party," said a publicist working an opening event for a bar that she unself-consciously explains will have a Versailles-inspired interior.

LEGENDS OF THE FALL

World War I was preceded by a charmed season that came to be known as the Long Summer, the beautiful twilight flowering of Edwardian civilization in surreally perfect autumn weather. But in the present instance, the sense of a fall, the kind of loss of innocence that accompanied events like the Kennedy assassination, is complicated by the question, Fall from what? The events of September 11 brought to a close the Summer of Lizzie (and, let's not forget, of Gary)—a period of cultural excess thought to have brought down the Hamptons, if not all of Western civilization. The more literal-minded—Jerry Falwell, for instance—actually established a causal relation between what they saw as the failings of our culture and the attack. Others, like Leon Wieseltier in *The New Republic,* smugly gloated over the struggles of the likes of Graydon Carter as they tried to accommodate human suffering into their worldview. "I always wondered," wrote Wieseltier, "what it would take to put a cramp in the trashy mind. And at last, I have my answer: a mass grave in lower Manhattan." While Falwell apologized, the fact remained: The people of the book—the Koran, the Bible, the Torah, *The New Republic*—had stolen a march on the people of the TV. And they haven't been ashamed to crow about it. Of course, people of the book are not necessarily known for their good manners toward those who don't share their affiliations.

WHAT NEWS IS FIT TO PRINT?

The *Times'* saturation coverage of the attack and its aftermath is, of course, indispensable—and remarkable. Still, the paper of record has tended to leave yawning crevices of doubt and anxiety in its coverage—apparently by design. How much asbestos is in the air by ground zero was a question it took the paper upwards of a month to answer. ("The persistent doubts and fears of residents," the *Times* reported in an apparent attempt at reassurance, "may actually be deeply rooted in human nature and evolution, and are apt to continue to outweigh any reassurances provided by health or environmental officials.") Are the police using racial profiling (a practice many New Yorkers privately admit to using on the subway)? What threats lead sources to say that there's a 100 percent probability of a new attack? These crevices, combined with the unwillingness of the media to bridge them with interpretation, manifest both a wartime lack of information and a wartime concern for the civic weal. Rule No. 1: Don't cause panic. But readers are not afraid to interpret. And we're plenty worried.

THE ART OF THE CRISIS

What a stroke of luck for Tony Kushner to have written a play about Afghanistan, right? Not exactly. While the play contains certain Nostradamus prefigurings ("If you love the Taliban so much, why don't you bring them to New York?" asks one character. "Well, don't worry," replies another. "They're *coming* to New York"), the prophecies have nothing to teach us—we're living them. And the event, in its extremities of feeling, its visual spectacle, its rhetoric of crusaders and infidels and Wanted Dead or Alive, inevitably dwarfs its artistic representations. "God knows," Kushner told an L.A. *Times* reporter, "there should be a certain degree of caution approaching the subject of this horror. As with Auschwitz, or the slave ships."

LINES IN THE SAND

Ten years ago, the television coverage of the Gulf War featured a monthlong bombs-bursting-in-air fireworks festival accompanied by beaming officers who pointed out precision-guided munitions being feathered down air ducts. In this conflict, the before-and-after pictures look depressingly similar. And after the officers have convinced us that, yes, the bombs have found their target, they struggle to explain how we've impacted the enemy's ability to make war: Their (deserted) camp has been destroyed. Does this mean, what, they can't practice on the shooting range? Do push-ups? The images underscore the fact that in a conflict in which America has everything at stake, our enemies have little to lose.

OLD SOLDIERS NEVER DIE

Just a month ago, Donald Rumsfeld seemed a has-been, fighting a quixotic jihad on behalf of his beloved missile shield. Democrats of a certain age couldn't help seeing a parody of Bob McNamara, or a character out of *Dr. Strangelove.* But now his demeanor makes sense: a jaunty soldierliness, accompanied by—surprise—a sense of humor. In deadpan midwestern lockjaw, he pokes fun at aides and reporters (Ari Fleischer, by contrast, seems in his exaggerated somberness like one of those out-of-towners who called on the day of the attack). Rumsfeld's bluff comportment winks at the artificiality of the news conference: "I know secrets. You know I know secrets. But I'm not going to tell them to you . . . and you know that."

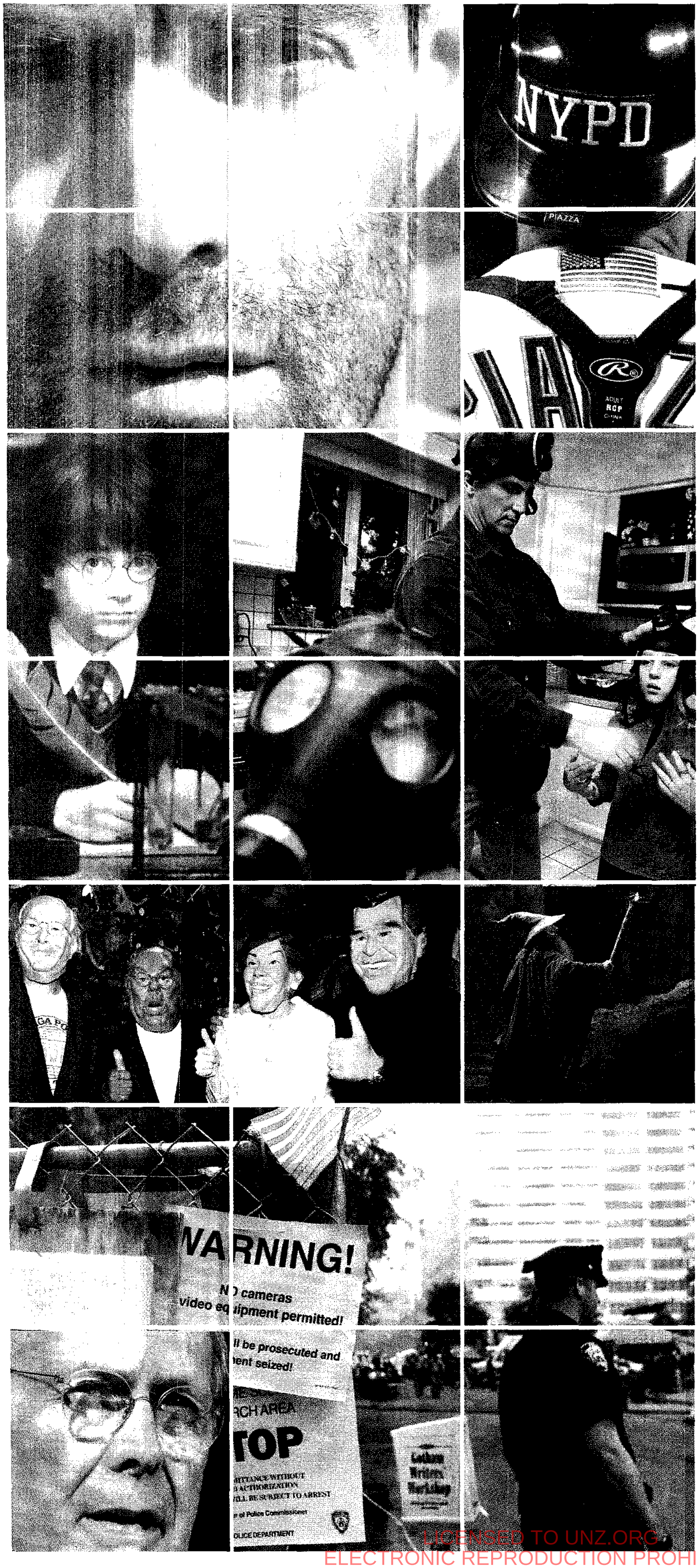
A RUMOR OF WAR TOURISM

Last summer, Sebastian Junger, author of *The Perfect Storm,* joined forces with war journalist Scott Anderson to start a bar in Chelsea known as the Half King. Conceptually, the Half King seemed torn from a J. Peterman catalogue—the kind of place where, passing through town, a war correspondent could hang up his tank goggles and have a couple of stiff ones. Both writers have lived it, not only talked it; still, there was a whiff of adolescent romanticism about it. American culture marauding over the world, Junger and Anderson were on their way to see the last of the Mohicans. Then September 11 made many of us war tourists (raise your hand if you've been to ground zero). And there are, clearly, an alarming number of Mohicans. But while temporarily raising the value of Junger's cultural product (his new book, *Fire,* was optioned for "high six figures"), it removed his monopoly on *cojones*—everyone in New York has been in a war.

MEN AT WAR

The first, hard-eyed, thin-lipped image of Mohammed Atta we saw—Rutger Hauer as a brunette—fit our fixed idea, however scarily, of a terrorist mass murderer. But the pictures in the *Times* last week—hugging his sister on a beautiful beach, wearing a turtleneck sweater and crisp white pants, receiving a passionate smooch on his head from his mother (a sweet little boy? Think again, Mom)—were more unsettling: How do you get from there to the Trade Center? Then there's his will: no pregnant women—come to think of it, no women at all—at his grave; rubber gloves for those who'd anoint his body, so they wouldn't touch his genitals. It's hard not to leap to the notion that somehow, his everyday fears—some overintensity of feeling toward the women in his life—became monstrously transformed and amplified. President Bush and the media have been at pains to underscore that this is a war about women—their safety, their freedom. It's worth wondering: What gender issues might this generate down the road?

Photographs: clockwise from top right, AP/Wide World Photos; Steve Liss/Gamma; AP/Wide World Photos; Timothy Fadek/Gamma; AP/Wide World Photos; Michael Sofronski/Gamma; AP/Wide World Photos; David Katzenstein/Corbis.



HOBBIT-FORMING

The producers of the $300 million *Lord of the Rings* film trilogy were undoubtedly putting their money down on the coattails of George Lucas's *Star Wars*. (Lucas had been inspired by Tolkien.) This cinematic giantism seemed a little risky—until September 11. Suddenly the movie, which opens around Christmas, makes perfect sense: a struggle in unfamiliar lands against implacable forces of evil. Whenever it makes us uncomfortable, we can remind ourselves: These are Hobbits, not people. (The orphan, magical Harry Potter is another big winner—as if he needed it.) When was the last time Tolkien was this popular? Try Vietnam.

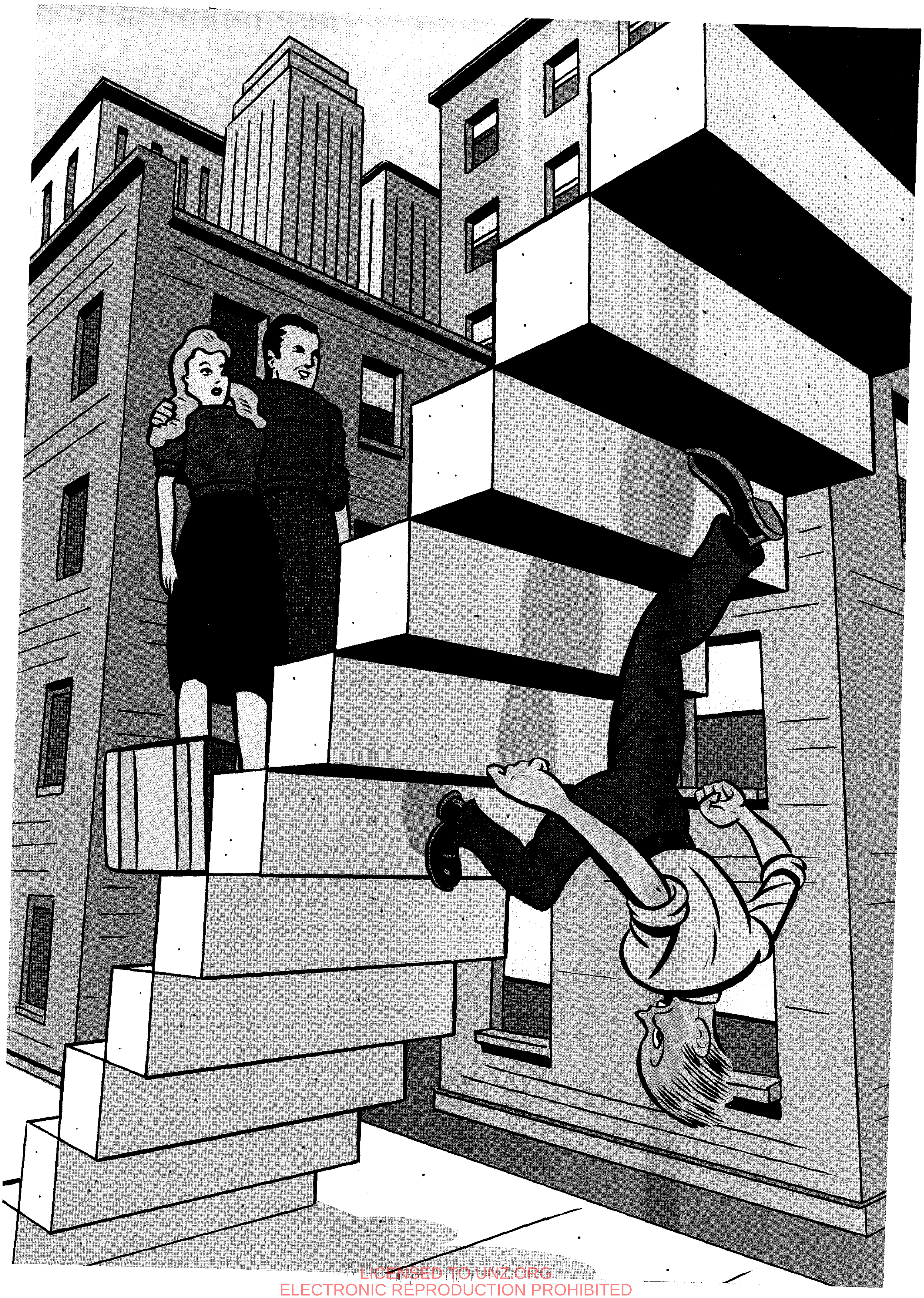
SECURITY CHIC

If wealth is defined by possessing the most of the least available commodity, feeling secure has become the consummate luxury. The First World rich are adopting Third World measures, bypassing airport security by securing their own aircraft. Bodyguards, who have presumably received training in spotting renegade jets, are getting $800 for a twelve-hour shift. When Jennifer Lopez married Cris Judd at the end of last month, guests were checkpointed through a metal detector before getting an additional pat-down with a security wand. It's somehow fitting that a war that seems to have started in part over the ubiquitous global display of Britney Spears's navel would beget a security detail for J.Lo's booty.

1,2,3, WHAT ARE WE FIGHTING FOR?

The assault was of such epic dimensions, Roger Angell and others have suggested, that America has finally been annealed into a single generation. But teenagers and young adults, raised in their own version of *The Truman Show*, don't seem eager yet for a peek outside the bubble. Once the piece of tape was viewed enough, it became (TV people actually use this term) video wallpaper—it looked no more or less produced than everything else that lives on TV. As a result, young people didn't exactly take a Greatest Generation approach. Days after the incident, the question that popped up on the welcome window for AOL was not "Where can I sign up?" but "Will I be drafted?" Gallup found that 77 percent of Americans favored military action even if the draft was reinstated, but fewer than half of the college-age respondents to a survey conducted by CollegeClub.com said they would serve if conscripted. "I know this sounds terrible," says one 19-year-old New Yorker, "but we pay people to do this kind of thing." ■

Additional reporting by Jada Yuan.



TO BUY OR NOT TO BUY

It's our special obsession. We track its every twitch in microscopic detail. But on September 11, the real-estate market froze. As it slowly begins to thaw, it's clear that a buyers' market is emerging. But are there going to be any buyers? **By Alex Williams**

Oliver Miede spent the summer on a wearying search to buy a classic six on the Upper West Side. In the spring, his landlord had hiked the rent on the West End Avenue prewar apartment Miede had leased for the previous five years with his wife, Barbara Nuddle, by an astonishing 70 percent. "We felt that with rents shooting up to that level, we'd be foolish not to buy," says Miede. But as prices scaled Himalayan heights, he discovered that family-size prewars to buy were not only expensive but as scarce as oxygen at 29,028 feet. On the weekend before September 11, the couple—committed Manhattanites—had been reluctantly shopping in Montclair, New Jersey. By 10 A.M. the following Tuesday, everything they thought they knew about buying and selling apartments in New York was obsolete. Six chaotic weeks later, they still have no idea what the new rules are. • Real estate is a special New York obsession. To us, Chelsea-brownstone transactions are worthy of their own gossip columns, as titillating as any Hollywood peccadillo. More practically, real estate is a futures play, a commodities market where everyone's a player. To buy in New York is to bet on a better tomorrow, and the obscene prices force us to track the market in microscopic detail. In a country where most people budget a quarter of their income toward housing, New Yorkers can often be forced to fork over more than half. • Not that many of us didn't bene-

ILLUSTRATION BY MARK MATCHO

fit from the recent real-estate bull market. Indeed, prices rose so far so fast during the late nineties that to double the value of our property seemed like a birthright. That confidence is gone. After the World Trade Center collapsed, the real-estate market didn't just stagger; it did something much more disorienting. It froze. At first, many brokers didn't even bother reporting to work. The shock then gave way to fear—what next?—which has since morphed into total confusion.

No one has ever seen an assault on the market on so many fronts. Wall Street bonuses were already shriveling, layoffs looming. But now the post-Giuliani political uncertainty suddenly feels all the more perilous. Rebuilding after the Trade Center could push the city into a financial crisis to rival that of the seventies. Then there's the wider recession. Then there's the war.

"It's very tempting to sit on the sidelines and wait and see what happens," Miede says. "On the one hand, it seems like we could wait six months to a year and see prices of condos and co-ops drop 5 or 10 percent." (No mean reduction on a $1 million deal.) "On the other hand, we feel like we have to get out now because of the rent. It's like we have a gun to our head."

"One Wall Street couple pulled out of a $5 million East Side condo, FORFEITING THEIR DEPOSIT OF $500,000."

Last Monday, one alarmed Upper West Side broker called Miede to tell him she had just had more listings come on the market in a single day than in any full week during the year. *The market was tanking.* The next day, she reported, daily volume was back to normal. Miede was baffled.

Evidence of panic turned up immediately after the attack. Alan Rogers, chairman of Insignia Douglas Elliman, tells of one Wall Street couple pulling out of a $5 million East Side condo, forfeiting their deposit of $500,000. And the panic was reflected right across the economic board. A West Village financier recalls how she stayed up all night on September 10, angst-ridden over an offer on her apartment that fell a few thousand dollars short. The day after the attack, her bidder came back with a new offer, slashed by $30,000. "It was immature—insulting, really," she says. "I have an M.B.A. from an Ivy League school. It was as if I knew nothing about business."

In Harlem, Mike Larkin had been haggling with a buyer all summer for his restored brownstone on a landmarked block of West 119th. In August, the bidder, a lawyer, finally agreed to terms just below the $799,000 asking price. The contract was to be signed on September 11. It wasn't. "The guy told my broker that he was going to wait for the market to drop," says Larkin, 40, who'd bought the house eighteen months ago and promptly launched a grueling, costly renovation. Now he fears he'll be forced to rent out the property, worried that even its mahogany pocket doors opening onto the elegant Victorian parlor will not entice a serious buyer. "I know that so many people have died, and I don't want to sound like a crybaby," says Larkin. "But it's very frustrating. At every level, buying property in this city is a pain in the ass. It takes so long, there are so many lawyers. But it's not just annoying; it's a financial hardship. There are the carrying costs—the mortgage, maintenance, Con Ed. These things don't stop just because of the attack."

By the first weekend of October, Realtors were laboring to return to a healthy schedule of open houses. But Wendy Divack, a broker at Charles H. Greenthal & Co., was concerned by a spike in the number of properties. Manhattan listings at Greenthal leaped from 43 to 93. "This could be a real buyers' market," she said, caressing the charcoal granite kitchen counter at a two-bedroom she was showing on East 76th. "The question is whether or not there are going to be any buyers." Alas for Divack, her open house coincided with the first cruise-missile launches of Operation Enduring Freedom. New York was slumped in front of CNN. Precisely seven browsers showed up.

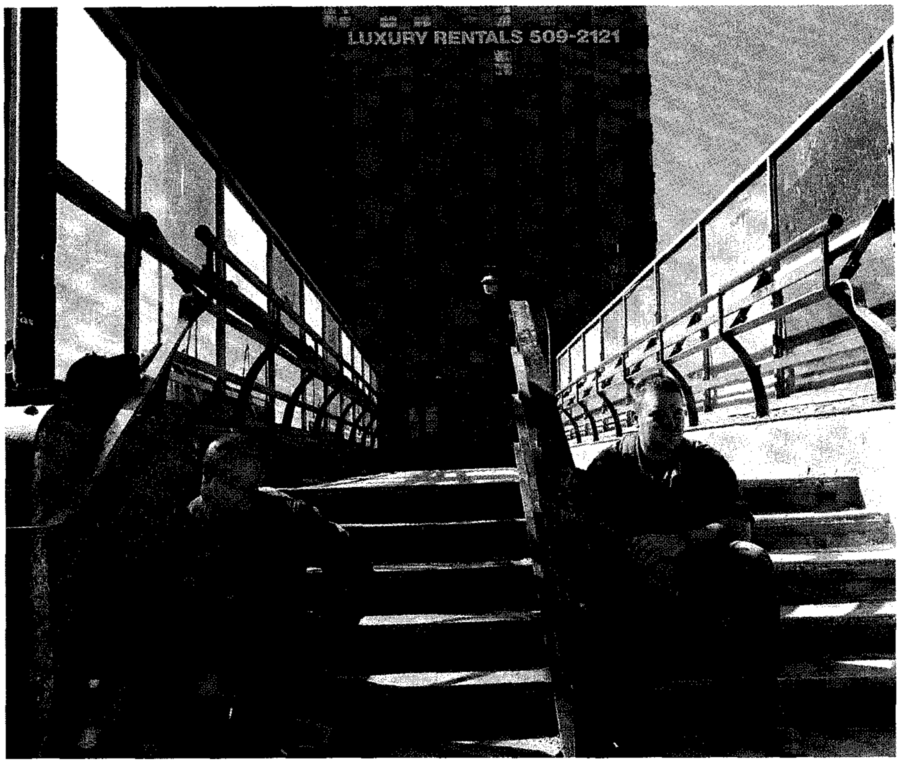
"Real estate is equal parts investment and emotion," explains Ron Gallen, a prominent Upper East Side financial counselor, highlighting the current confusion. "People are looking at all their real-estate options because they're trying to focus their anxiety. It's like buying a gas mask. They're struggling to find substitutes for the sense of control they used to have."

AT LEAST THE INITIAL TALK ABOUT a flight to the suburbs has waned. Stephen Meyers, president of Westchester and Putnam's Houlihan Lawrence, says that this month, only a handful of calls have come in to any of his 24 offices from anxious New Yorkers. Kathleen Milinkovich of Coldwell Banker in Caldwell, New Jersey, says that while the number of weekly calls blossomed—10 to 15 a week before the attack, 20 to 25 after—the volume remains unremarkable. "I think people in New Jersey are as concerned as New Yorkers," she says. "They commute, and were very affected by the tragedy."

Back in Manhattan, some brokers say co-op boards are growing more stringent, paying extra attention to an applicant's job security and the overall health of his or her industry. But the only megatrend to have emerged so far is uncertainty. "Anyone who says they know where things are heading is, frankly, bullshitting," says Elliman's Alan Rogers. "You can find anecdotal examples of anything right now. I've heard of a few people who had signed a contract suddenly renegotiating for 30 to 40 percent less and being successful. But overall, prices are not being slashed. There were quite a few overpriced properties out there, and this might have just been the wakeup call."

Even so, the ETrade instant-sell impulse that helped torpedo the NASDAQ is hardly an option in housing, where five lawyers and four months of paperwork typically stand between the first offer and closing. You can't decide to bail out on your place on Wednesday and walk away with the cash in hand on Thursday.

"Like so many people, my wife and I we were factoring in these enormous equity gains and figuring out when to cash out and take that next step up the ladder," says a Brooklyn Heights photographer who bought his first home two years ago. "Right now, with everyone sitting on the fence, we don't know if we still have that cushion."



Tour of duty: National Guardsmen block access to TriBeCa boxes.

Despite the lingering doubts about the future of downtown, Dennis Margulies, a West Village–based broker for Debra Kameros Company, stresses that it's too early to redraw New York's residential map: "People don't want to pick up and move, even to a different part of the city. New Yorkers get attached to their neighborhoods at a very deep level."

History provides little guide to urbanites looking to chart the safest course. In past downturns, the fringey areas that were last to gentrify were often the first to turn back. It was always a flight to quality. This time, no one's sure if even that will hold. Will nervous shoppers in TriBeCa look to Park Slope as an oasis from Manhattan tensions?

"Even if Brooklyn Heights is just one subway stop away, the river makes a world of difference," says Melinda Magnett, the Corcoran Group's Brooklyn chief, who reports an uptick in Manhattan buyers who see the East River as a kind of moat. That said, right after the attack, Corcoran lost a sale from one couple who had offered almost $1 million for a Columbia Heights two-bedroom with a sweeping view of the downtown skyline. "They just didn't want that constant reminder," she says.

Real estate downtown, of course, is likely to remain a vexing question for some time. Regardless, brokers in TriBeCa insist they're starting to feel familiar rhythms once again. "I'm busy enough, busy as I need to be right now—let's put it that way," says Elise Ward, a veteran TriBeCa broker. "For the first few weeks, you couldn't even get an appraiser to come out, so how are you going to get financing? But I'm showing ten places tomorrow, and I have a number of people who seem very serious. I don't want to sound Pollyannaish, but TriBeCa has always appealed to pioneers, to artists and the like, and I'm sensing more determination than ever to bring the neighborhood back."

As breathless as Realtor-speak once seemed, it now sounds almost necessary, with brokers turning out to be the city's first line of defense. "I'm busier than I have been all summer," Elliman's Joe Souza says defiantly. "I had a closing two days after the attack and am looking at three contracts from the weekend. I have a couple of empty-nesters in Larchmont who are about to make an offer on the Upper West Side. Things are a hair more negotiable, but I don't see any mass movement in prices."

One of his clients was Joseph Skarzynski, the medical director of Jacobi and North Central Bronx hospitals, who, before the attack, used to enjoy a twenty-minute commute from Forest Hills every morning. The day the city set up roadblock inspections at bridges and tunnels, Skarzynski never made it to work. "I never even made it to the Whitestone Bridge. After seven hours, I took the 20th Avenue exit and ran to the bathroom. I knew it would be another five hours, so I called Joe Souza. I just said, 'Hey, we gotta go out this weekend and find me an apartment.' " The following Sunday, he made a down payment on a one-bedroom condo on East 86th Street.

FOR THOSE LOCKED INTO DEALS AT pre–September 11 prices, it feels churlish to complain. "It was the worst possible timing," says one Chelsea mother when reminded of the lease she and her husband signed for a duplex on West 13th Street on August 31. It wasn't the handsome Federal-style walk-up with wisteria entwined on the rear deck she regretted. It was that her family signed off on the deal while their spacious Chelsea loft was still on the market. "If this were all just about the economy, I would have really kicked myself. But the Trade Center falling puts your own 'disaster' in perspective pretty fast. I'm sure we will take a hit, but at least you learn to enjoy life in the details. You're so glad to see your kid's blond head as he walks across the room in the afternoon sunlight. In a moment like that, it doesn't really matter how big the space is."

The West Village seller with the M.B.A., whose buyer slashed his initial offer by $30,000, is equally sanguine. "I understand economics," she says. "Like the stock market, you're going to see it go down for a while and then eventually turn up. The fact is, interest rates are the lowest they've been for 40 years. Even if the market dips, monthly payments are going to be so low it's not going to matter."

Back on their fence on the Upper West Side, Miede and Nuddle feel a little less desperate. "The market is so uncertain that even to make an offer, we're going to have to get swept off our feet," he says. For owners, should it materialize, a significant market dip would be a frightening prospect. But for the city, it might also involve a welcome cultural spinoff. "It was becoming a city for the very rich or the very lucky," says Miede. "The red-hot market was pushing out everyone who made the city what it was—creative people, middle-class families. It was very unsettling for someone like me. I came here with a dream." Miede moved to New York from Los Angeles in the late eighties, another unnerving era when many considered New York's fate to be sealed.

"Everyone thought I was crazy at the time," he says, laughing. He figured the city's sheen would wear off in two years or so, then he'd head back to the stucco bungalows of Los Angeles. He didn't. And now, he says, he won't. "Everyone in California is saying to us, 'Now are you going to come home?' We just say, 'Sorry, we're addicted.' " ■

Photograph by Robert Huber/Lookat.

بسم الله الرحمن الرحيم
وأن المساجد لله فلا تدعوا مع الله أحدا
محمد
الله

ANSWERED PRAYERS: An Afghan mosque in Queens.

Three hours after the bombs started falling on Afghanistan, representatives of the far-flung exile groups in America convened in a Queens café to discuss their dreams for a free and tolerant homeland. **By Gregory A. Maniatis**

Tribal Counsel

IT TAKES A TOLL ON THE IMAGINATION TO PLACE HARON AMIN IN AFGHANISTAN'S PANSHIR Valley in 1988. Now 32, Amin seems too young, too sophisticated, too comfortable in his natty suits and Hermès ties—too American, really—to have fought alongside the mujaheddin and suffered the depredations of a brutal war. "They had to drag me through a couple of the passes," Amin recalls of his first weeks with the rebels. "I fell terribly ill, the food was meager, and the eighteen-hour marches were devastating." • What was a 19-year-old Afghan-American doing in the Panshir? At a time when more than 6 million Afghans were fleeing their country and taking refuge in squalid Iranian and Pakistani camps, Amin was swimming against the stream. He dropped out of college to become the only Afghan in America to go fight with the mujaheddin, spending two years alongside Ahmed Shah Massoud, the legendary Northern Alliance commander who was assassinated on September 9.

"It was my Islamic duty," says Amin of his decision to return to the country he had left with his parents in 1980, bringing with him vivid memories of the morning in Kabul in 1978 when his third-grade geography teacher came to class carrying a Kalashnikov. A few days later, the kindergartners in his cousin's class were ordered to report their fathers for engaging in political activity or hiding guns in their homes. His parents endorsed his call to arms. "If a family has more than one son, one son is supposed to be given for jihad—so my parents had no argument. It also was an issue of patriotism."

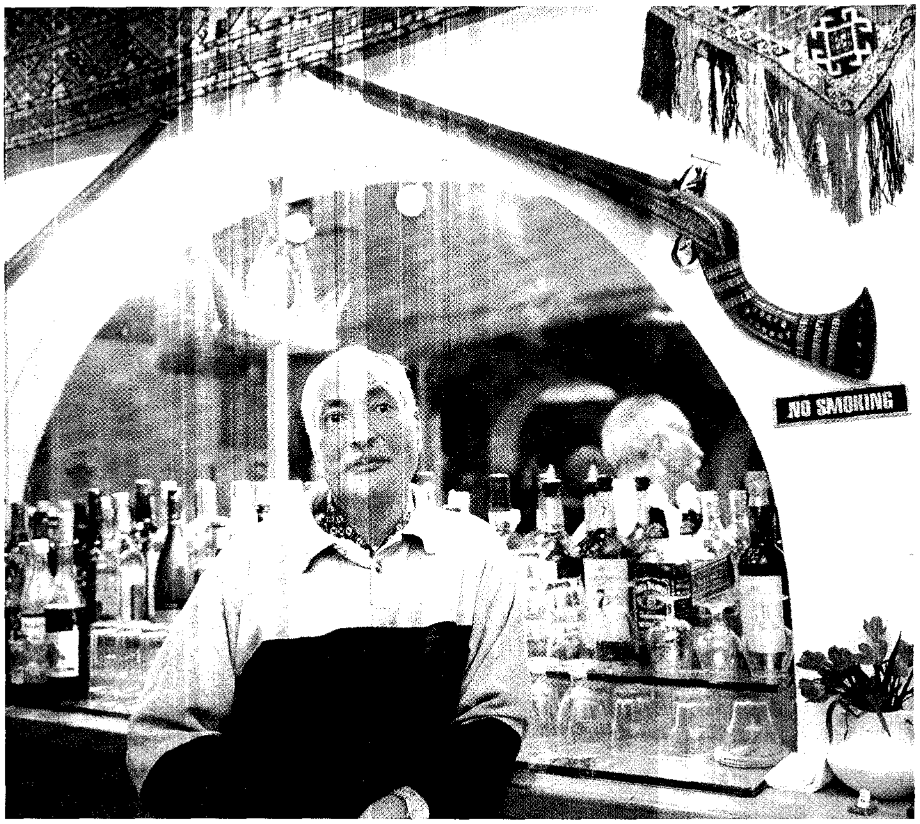
Thirteen years later, Amin does battle on another, very different front for the Northern Alliance. Until recently, as the Alliance's envoy to the United Nations, Amin had trouble getting meetings with U.N. aides. "There wasn't a single ear to give us even five minutes," he says, "and if they did, it was followed by a yawn." But since being named the Alliance's Washington envoy in early October, Amin is in such hot demand in D.C. that he hasn't set eyes on his Queens home. The U.S. hopes the Northern Alliance's 30,000 ground troops will eventually topple the Taliban. "Without us on the ground," Amin says with a touch of bravado, "the U.S. would have almost no chance of capturing bin Laden."

For the city's roughly 20,000 Afghan-Americans, the world could not be more radically different from the way it was before September 11. They have gone from obscurity to suspicion if not outright harassment. Their quiet despair for relatives back home has bloomed into pungent fear. But they've also risen from a hopeless stupor over the fate of their country to feverish politicking—even to dreaming of victory.

Just three hours after the first American missiles hurtled into Kabul on October 7, nearly 200 Afghan-Americans gathered in an emotional summit at the Mustang Café in Fresh Meadows, Queens, to bring unity to a fragmented Afghan diaspora and to create an agenda to help guide a new government. Western diplomats hope that moderate members of the Taliban will join the Northern Alliance in backing the restoration of 87-year-old King Zaher Shah, living in exile in Rome since 1973.

But optimism about their homeland is tempered with a fear for their immediate safety here. To many Americans, Afghans are the enemy by blurry association—"Osama bin Laden," "Taliban," and "Afghan" became virtually synonymous after the attacks. Afghan-Americans have stopped wearing turbans and head scarves. "On campus, Muslim girls had their shawls ripped off their heads," says Rasa Hashimi, 19, a sophomore at SUNY Stony Brook attending an Afghan peace rally in Flushing on a sodden October Saturday. Both Afghan mosques in the neighborhood have been under continu-

PHOTOGRAPHED BY SEAN HEMMERLE

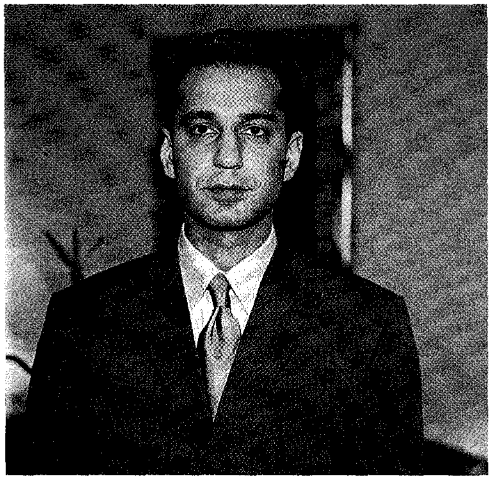


ous police protection since September 11.

Amin, for one, won't reveal where precisely he lives in Queens. "I don't want to be hunted down," he says. "I've received several death threats."

"The first two weeks, my friend, I tell you it was *un-be-liev-a-ble,*" recalls Shah Rohani, the owner of Bamiyan, an Afghan restaurant on 26th Street and Third Avenue. "People were writing graffiti in the window. No one would come in—no one. I was thinking, *I'm Afghan, I must be a criminal.*" As recently as last week, death threats had followed Rohani to his New Jersey home, where he now patrols his house at night carrying a kitchen knife.

A lifetime ago, Rohani, now 55, was a supreme-court justice in Kabul, the top graduate in his law-school class. When the Soviets came, he fled to New York, where, after a two-year stint as a busboy, he opened Caffé Kabul at 32 St. Marks Place. "Americans loved Afghanistan back then," he says. And it wasn't just the food. Over the next decade, the U.S. would send $3 billion and its best CIA operatives to help the Afghans undermine the Soviets specifically, and communism generally. If history was ending, the Afghans were the exclamation point.



BROTHERS IN ARMS: Afghan envoy to the U.S. Haron Amin, left; Shah Rohani, above.

Habib Mayar pulls out a stack of photographs—here he is sharing jelly beans at the White House with Ronald Reagan, there's Senator Alfonse D'Amato embracing him at a Plaza fund-raiser. Throughout the eighties, Mayar, the 63-year-old owner of a landscaping business on Long Island, was the de facto mayor of Flushing's Little Afghanistan. As founder of the Afghan Community in America, he helped refugees secure political asylum and find jobs. "We were heroes," he recalls wistfully in the gravy-thick Afghan accent he hasn't shaken, "the great freedom fighters, slaying the Soviet monster!"

Amin remembers a night in 1986 when, as a teenage volunteer, he took several injured mujaheddin who had been evacuated from Afghanistan to a San Diego hospital for treatment. At a checkpoint near the Mexican border, their car was stopped and they were whisked to the commanding officer. "The moment he looked at us, he got very mad. 'Why did you stop these men?' he scolded the guard. 'These are the brave Afghan fighters combating the Soviets!' I was so incredibly proud!"

Now, suddenly, their country has been subsumed under America's arch-nemesis. As a result, almost every Afghan-American has become, at least publicly, a fierce foe of the Taliban regime. Even the Taliban's official envoy to America shrinks from naming allies. "Please do not trust me to find someone who is pro-Taliban," implores Abdul Hakeem Mujahid, 45, who has gone underground somewhere on Long Island. "I might find an enemy and say he is pro-Taliban—please do not trust me!"

The first thing Afghan-Americans tell you today—passionately—is that they denounce the World Trade Center attacks and Osama bin Laden, and that Afghans have never engaged in terrorism. "There is not a single Afghan accused in any way in any international terrorist incident," says Barnett Rubin, senior fellow at the Center on International Cooperation at New York University. "Even during the Soviet occupation, there was not a single act of violence against any Soviet target outside Afghanistan."

They are also quick to note that Afghans are not Arabs—in fact, Osama bin Laden and the thousands of Middle Easterners who came to fight the Soviets in the eighties are known derisively as "Afghan Arabs."

Until 1989, the city's Afghan-Americans did not dwell on their ethnic differences. They had all been raised in the relatively tolerant, multicultural Afghanistan of King Zaher, who ruled the country for 40 years until he was deposed in 1973. Religion didn't divide them, either. "Every Afghan political group wants an Islamic government," Rubin says. And after 1979, Afghans were too focused on vanquishing the Soviets to bicker among themselves.

The Afghans who came to America were more secular than those who stayed behind. "They were more educated, and many had been to the West," says M. Hassan Kakar, the author of a book on Afghan resistance to the Soviets who spent five years in a Kabul jail before coming to the U.S. "Also, they weren't on good terms with many of the radical mujaheddin, who were trying to establish a theocracy. Those who came here, generally speaking, believed in democracy and elections."

Curiously, these relatively secular Afghans became more conservative after coming to America. "About the only thing people took refuge in in the eighties was religion—it was the force that united us with the Christian and Jewish worlds," says Amin, who's finishing his master's in political science at St. John's. "It was deeply rooted in the battle against atheistic communism. We had nothing to fight against the Soviets with except our religion and our Afghan sense of independence. Then, when we won, it reinforced the belief that religion was the answer to everything, since it had beat the communists."

New York's Afghans busied themselves building businesses—by 1984, they owned more than 200 fried-chicken shops (the secret's in the red pepper and fresh garlic); later, they cornered the pushcart coffee-and-bagel business (they now have 800 stations in the city). Together, they erected two mosques in Queens, one an imposing million-dollar structure with a turquoise-and-white dome that recalls the Turkish Aegean. But they still considered themselves refugees, not immigrants—most planned to return to their country once it was no longer a battleground.

That moment came in 1989 with the Soviet withdrawal, but in no time it disappeared. Civil war engulfed Afghanistan, and the West, busy designing the New World Order, turned its back. "We were abandoned," Amin says. "You don't invest $3 billion, then pull out, and not expect things to go wrong." Amin, who returned for two years to Kabul in 1995 to work with Massoud, blames ignorance and foreign intervention for the instability that followed.

> "When they first arrived in Kabul," Prince Mostapha Zaher says of the Taliban, "they thought it was the most sophisticated city in the world—even though it was a complete ruin. They didn't know better."

"You know what? You could say the mujaheddin sucked at governing," he says bluntly. But Amin says the mujaheddin might have survived had Pakistan, which desperately wanted a subservient Afghanistan, not backed the Taliban. "Pakistan chose a new pawn. They had it cooked up and we didn't know about it—we thought the Pakis were on our side."

The fault lines began to show in New York too. "Ethnic divisions got steadily worse among the exile groups from 1989 on," says Rubin. The Sayed Jamal-ud-din mosque, in a shabby mint-colored clapboard house on Beech Avenue, became identified with the Taliban, who are mostly Pashtuns. The grander Masjid Hazrat-I-Abubakr Sadiq mosque on 33rd Avenue attracted more of the non-Pashtuns. The tribes still mingled, but less so. Almost no one went back to Afghanistan.

Seven years later, the Taliban swept through the country with their fundamentalist creed. "Everyone was exhausted by 1996," Rohani says. "Afghans were very poor and very tired; there had been so much raping and criminality. The Taliban came and everyone was happy—or at least they were relieved to think about religion rather than war." The Taliban took away people's guns and restored a sense of calm to the streets.

In New York, too, Afghans were encouraged—roughly half of them now say that they supported the Taliban in 1996. Dr. Bashir Zikria, chairman of the Afghan National Islamic Council and one of the king's closest advisers, remembers throwing a garden party for the Taliban's foreign minister in 1996 at his Norwood, New Jersey, home. "They were very open-minded and told us they were coming to establish calm and security," recalls Zikria, a professor at Columbia Medical School. "They answered every question to our satisfaction." Perhaps this time the peace would stick.

It didn't. Soon, women were banned from work, the amputated limbs of convicted thieves were hung from trees, and adulterers were stoned in a Kabul stadium. Like Amin, many Afghan-Americans say outsiders manipulated the Taliban, who, failing to muster the West's support, turned to Pakistan and Saudi Arabia, whose punishing Wahhabi interpretation of the Koran they adopted. Nor did it help that the Taliban were ignorant of the world and unable to cope with modernity.

"When they first arrived in Kabul," says Prince Mostapha Zaher, the king's grandson, who is known as Moose, "they thought it was the most sophisticated city in the world—even though it was a complete ruin by then. They didn't know better." It might have been different had the U.S. backed the Taliban. "America abandoned us again, brother," Mayar says.

TO HELP HEAL THE POST-1989 ETHNIC RIFT, Zikria convened the October 7 meeting at the Mustang Café under the auspices of ANIC. It just so happened the American assault began on that day, making the unprecedented event even more fraught. With representatives from all the major Afghan communities on the East Coast present, Zikria hoped to elect a representative counsel to advise the king. It was the biggest political meeting in memory.

Perhaps not surprisingly, given the wealth and education they've accumulated here, Afghan-Americans are being courted assiduously. Zikria is one of five on the king's 33-member decision-making council. Prince Mostapha, who lives in Rome, says he has spoken to dozens of young Afghan-Americans in New York and that they were all enthusiastic about returning, at least temporarily.

"We are preparing an agenda for the king, so that we can convene a *loya jirga* in Afghanistan by the end of the year," says Zikria, referring to Afghanistan's traditional deliberative body.

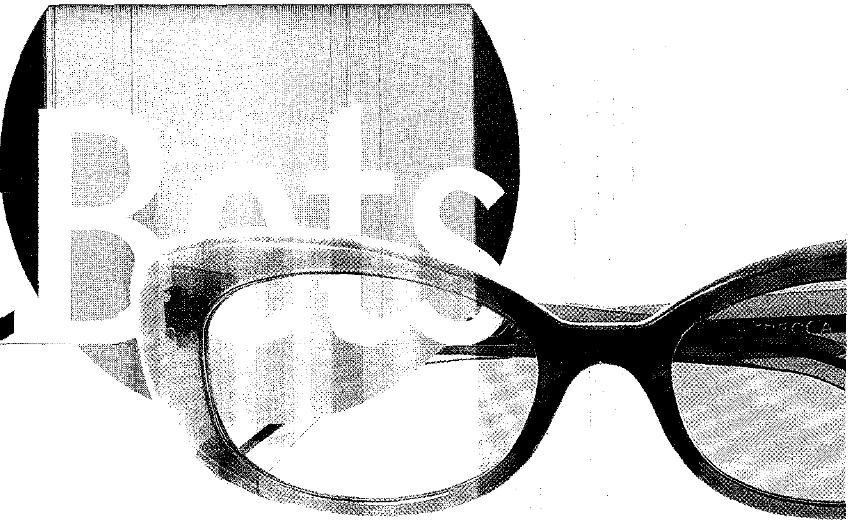
"This was the first time they actively sought out women to participate," says Masuda Sultan, founder of Young Afghan World Alliance. She and others say that Afghan men became more liberal after September 11, championing women's rights as a way to distance themselves from the Kabul regime. Younger Afghans were especially energized. "The older generation is always fighting," complains Rameen Javid Moshref, 32, founder of the magazine *Afghan Communicator*. "The younger generation wants its own voice."

When it has one, it will play a crucial role, because it is the younger generation that can best reconcile the West and Islam. "Being born there, growing up here, we have a lot of cultural values that our parents taught us that didn't translate easily into ordinary life here," says Moshref, who wrote his NYU thesis on the Taliban. "We've had to work hard to make the two worlds work."

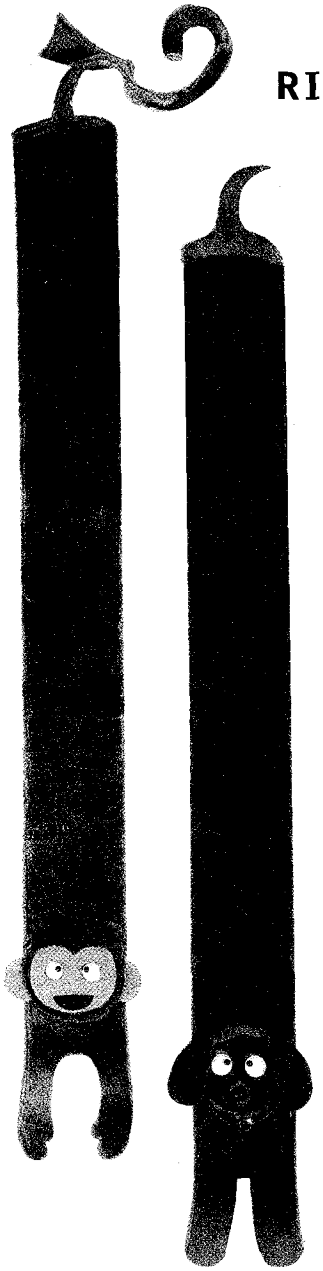
"We should concentrate on being American and understanding the system we have here," says Ramin Rasuli, 22, a politics major at Columbia. "The Shariah law is very similar to America's democracy—it might not be the Electoral College, but it's the same principle. And Islamic laws are the most just laws you can find."

None of the younger set are under any illusions about what is possible for now in Afghanistan. "You can't have feminism if you don't have food," Sultan says. "Women's rights have a place, but the most important thing is that people live. Religion gets thrown on the back burner. Culture gets thrown on the back burner." Sultan wants the first event of her new organization to be a fund-raiser to benefit both fallen firefighters and Afghan refugees. It is her way of linking two tragedies that she seems to feel equally. ■

Best Bets



RIMA SUQI



Horst Show *60 Years of Style* features 150 of Horst's legendary fashion portraits—of everyone from Coco Chanel to Calvin Klein—and a look back on some of the century's most iconic hair, fashion, and decorating styles ($55).

- **RIZZOLI BOOKSTORE**
  31 West 57th Street/212-759-2424
- **BORDERS BOOKS MUSIC & CAFE**
- **BARNES & NOBLE**

Slap Happy Sometimes a slap on the wrist is exactly what is called for. Flick these cute, furry strips on the back of your hand and they snap into bracelets; unroll them and they snap back into strips. The menagerie includes Lulu the Red Dog, Scooter the Monkey, Button the Koala, and Ruff the Lion. They're made for kids, but will fit small adult wrists ($4.95).

- **COZY'S CUTS FOR KIDS**
  448 Amsterdam Avenue, near 81st Street/212-579-2600
  1125 Madison Avenue, near 84th Street/212-744-1716

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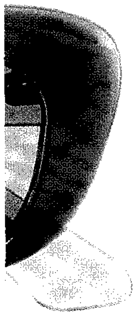
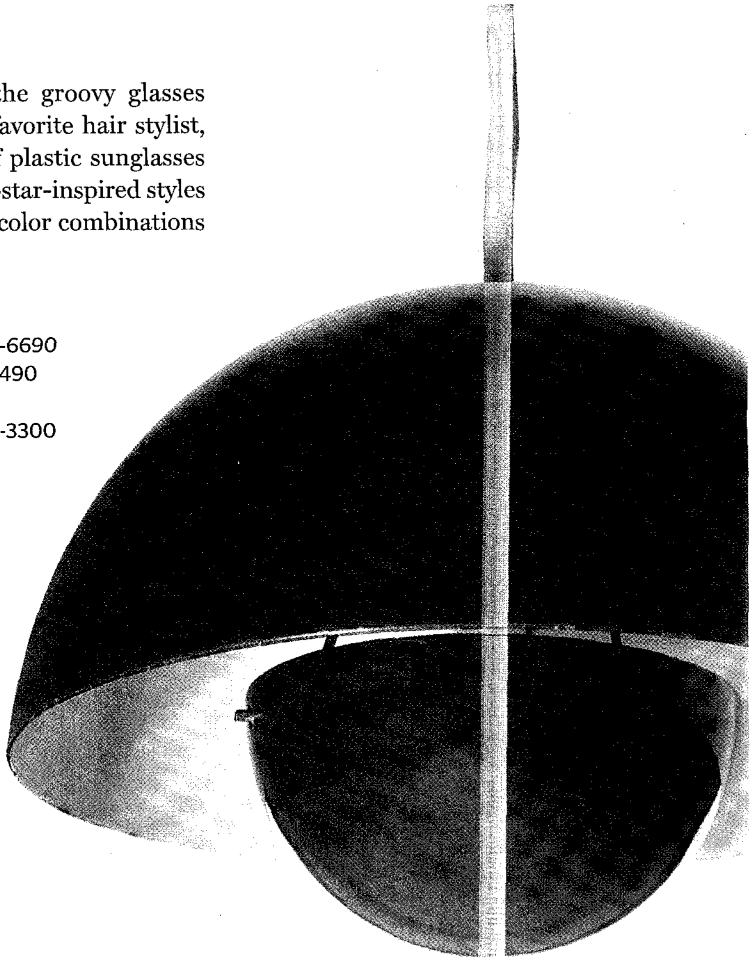


Get Framed

Selima Salaun, the groovy glasses designer, has teamed up with uptown's favorite hair stylist, Frédéric Fekkai, to create a collection of plastic sunglasses that's as hip as it is haute. The four movie-star-inspired styles come in Salaun's signature high-contrast color combinations ($250).

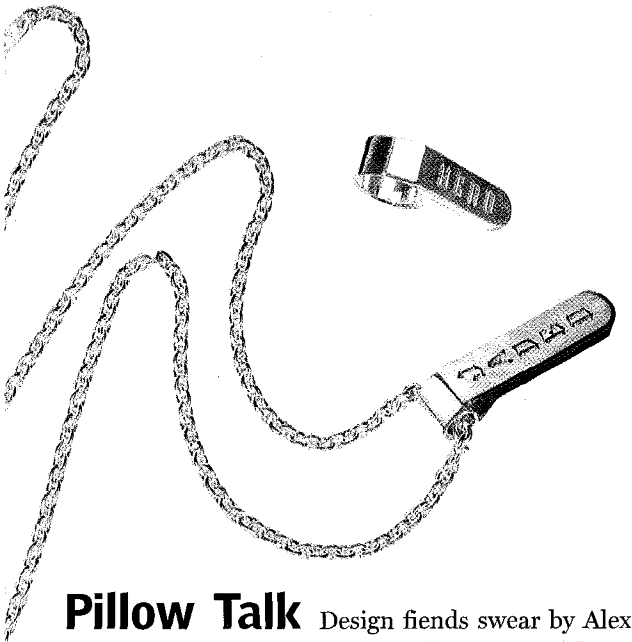
- **SELIMA OPTIQUE**
  899 Madison Avenue, near 73rd Street/212-988-6690
  59 Wooster Street, at Broome Street/212-343-9490
- **FRÉDÉRIC FEKKAI**
  874 Madison Avenue, near 72nd Street/212-583-3300
  15 East 57th Street/212-753-9500



Bright Idea

The guys at R 20th Century spent four years amassing the mind-boggling collection of furniture and objets by designer Verner Panton that now fills their TriBeCa digs. The Flower Pot pendant lamp comes in orange, navy blue, sky blue, white, and chrome. Prices are $350 (for colors) to $600 (for chrome).

- **R 20TH CENTURY**
  82 Franklin Street/212-343-7979
  www.r20thcentury.com



Rocks—No Roll

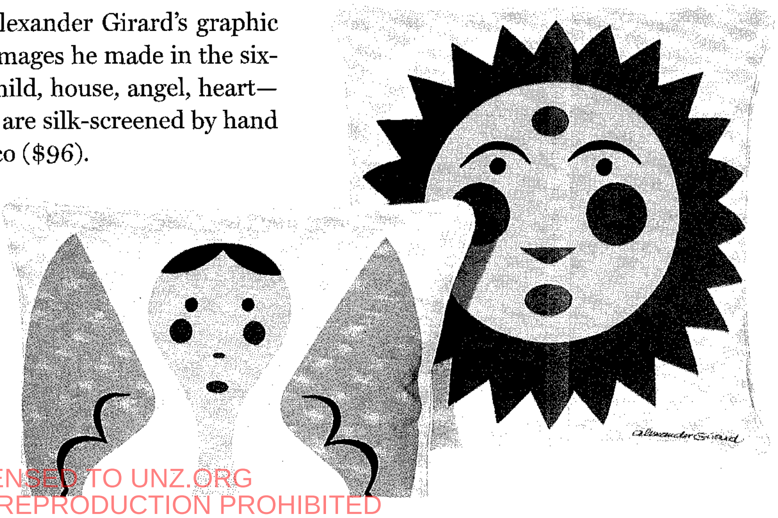
Pair English Crown Jewelers with the designer daughter of rock royalty, and you get some pretty rocking rocks: Jade Jagger's debut collection for Asprey & Garrard includes the rings and pendant necklaces shown here. Pick from pieces that say HERO, DARE, or even JADED—or have a plain one inscribed with the moniker of your choice. Prices for engraved items start at $200.

- **ASPREY & GARRARD**
  725 Fifth Avenue, at 56th Street/212-688-1811 or 800-883-2777

Pillow Talk

Design fiends swear by Alexander Girard's graphic fabrics, but few know of the folk-art-inspired images he made in the sixties. These designs—sun, moon, mother and child, house, angel, heart—are now available on decorative pillows, which are silk-screened by hand by a women's artisan cooperative in New Mexico ($96).

- **ROOM INTERIOR PRODUCTS**
  435 Hudson Street/212-847-8488
- **SPACIAL ETC.**
  199 Bedford Avenue, Brooklyn/718-599-7962
- **COOPER HEWITT MUSEUM SHOP**
  2 East 91st Street/212-849-8355



PHOTOGRAPHED BY MICHAEL KRAUS

A Sneak Peek

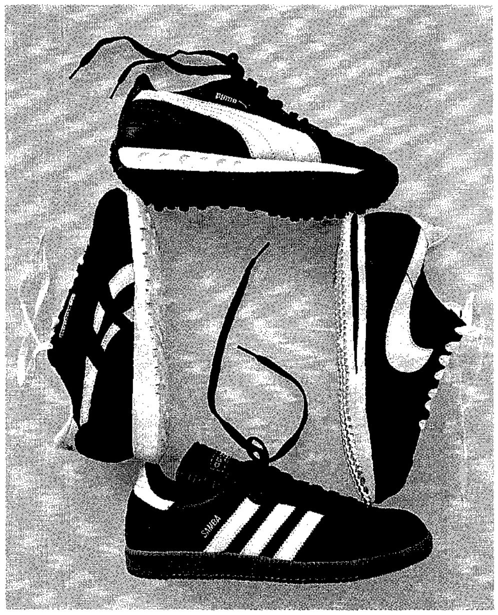
Locker-room talk: Your fall boots may be made for walking—but these hip sneakers will give them a run for the money.

DO YOU SECRETLY LONG for the days when you lived in your running shoes? This season, designers have tweaked the black-and-white Adidas and Pumas from your school days and are selling them for hundreds of dollars a pair. We say: Accept no substitutes—the originals will get you on the fast track for a fraction of the price.

The season's best styles come in fierce black and white and match almost anything in your wardrobe. For kicks—of the Italian minimalist kind—we suggest **Puma**'s Avantis ($70 at Rugged Sole or puma.com), which are almost identical to the $200 style the company made for Jil Sander. Or pick up a pair of Adidas' Sambas ($40 at Modell's stores), the model for a similar style by Yohji Yamamoto (pictured, top) that sold out the second it hit stores. For a spring in your step—and a flashback to junior high—you can't beat **Reebok**'s Classic Ballistic ($40 at Raspberry stores or reebok.com) mesh-and-suede style. And if you want a look that will pass muster at Morgan's bar *and* at the Meadowlands, **Nike**'s sharp suede-accented Cortez II ($40 at Niketown or www.nike.com) is your ticket.

Rugged Sole, 7 W. 8th St. (212-477-7555); Niketown, 6 E. 57th St. (212-891-6453).

MONICA SCHWEIGER



Get in the running: Clockwise from top, sneakers by Puma, Nike, Adidas, Reebok.

Picks of the Week

Annabel Ingall's vibrant raffia bags and adorable straw hats, sold at Saks and Calypso, are 25 to 60 percent off at her sample sale. Hats range from $32 to $110. *80 W. 40th St. (212-719-4676); A.E., M.C., V.; Mon.-Fri. 9-6; 10/15-10/19.*

Tufi Duek's hip basics—jeans, jersey tops, tweed or leather coats—are 60 to 80 percent off at the sale, $75-$300. *530 Broadway, near Prince St., tenth floor (212-925-8277); A.E., M.C., V.; Wed.-Fri. 10-7; 10/17-10/19.*

Randolph Duke is clearing a stash of swank eveningwear—gowns, cashmere tops, beaded skirts, and more—from his archives. A beaded gown was $2,500 and is now $500; cashmere sweaters that were $400-$700 are now $75-$150. Sizes 4-8. *110 Greene St., twelfth floor (212-625-9737); checks accepted; Wed.-Fri. 11-6; 10/17-10/19.*

Mark Schwartz's fashiony, ultrachic shoes—usually up to $500 a pair—are $60 to $99 at his sample sale. Sizes 6½ to 7 only. *45 Spring St. (212-343-9292); A.E., M.C., V., checks; Mon. 11-7; 10/8.*

Badgley Mischka—maker of some of the country's most glam gowns—is taking up to 90 percent off loads of samples and stock (evening separates, coats, and accessories, too). Evening dresses are $500 to $1,200. *Metropolitan Pavilion, 123 W. 18th St., fourth floor (212-921-1585); A.E., M.C., V.; Thurs.-Sun. 9-6; 10/18-10/21.* ■

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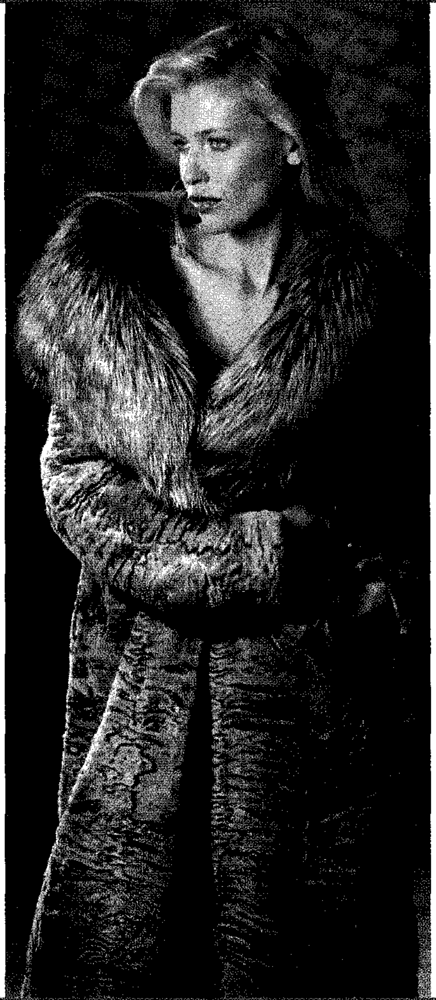
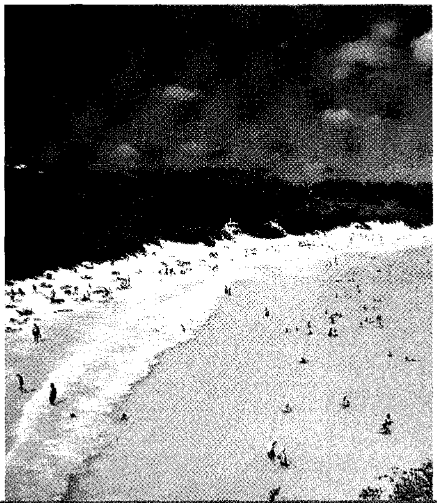
Photographs: top, firstVIEW.com; bottom, Joe Scafuro.

LUXELIFE

Welcome to our look at the products, services, and experiences that make the good life in New York truly grand. Whether you'd like to get away or get together, find a gift for a loved one, or pick out a new home for yourself, here's the essential guide to doing it Manhattan style.





The Butler Did It

ENJOY PAMPERING PLEASURES ON KEY BISCAYNE

At THE RITZ-CARLTON, KEY Biscayne (305-365-4500 or 1-800-241-3333; www.ritzcarlton.com), new in Miami, the indulgent service levels are no mystery. Specially trained personal assistants, or butlers, arrange every detail of the perfect experience — from luggage retrieval to poolside tanning massages.

That's just one of many thoughtful luxuries awaiting you at this 402-room deluxe oceanfront resort, which made its debut in July. With a decor inspired by West Indies Colonial design, the 13-story Ritz-Carlton, Key Biscayne captures the beauty of its waterfront setting. Spacious guestrooms and suites welcome guests with feather beds and down comforters, Frette linens and comfortable, Caribbean-inspired furnishings. Private balconies overlook either the water or gardens, with most guestrooms offering ocean views.

The 20,000 square-foot spa at The Ritz-Carlton, Key Biscayne overlooks the Atlantic Ocean and has 21 treatment rooms, including five facial rooms and one Couples Suite. The spa's 60 beauty and wellness treatments incorporate healing elements from the sea, as well as indigenous products from South Florida. Signature treatments include the Facial del Mar, Aromatic Pine Sea Scrub, Key Lime Coconut Body Scrub, Everglades Grass Body Wrap, and The Fountain of Youth Elixir. A complete Wellness Center offers hatha yoga, tai chi, Pilates, aqua aerobics, and sunrise power walks on the beach.

To keep guests cool in the Florida sun, a dedicated staff offers cool water "mists," frozen fruit delicacies, chilled Key Lime water and cold scented hand towels by an infinity pool, a "tranquility pool" where cell phone use is discouraged, and beach cabanas.

The Tennis Garden, designed by resident pro Cliff Drysdale, is the largest of any Ritz-Carlton resort with one hard court and 10 soft-clay Hydro-Courts. And Crandon Golf Course, home of the Royal Caribbean Classic and considered "one of America's top 75 upscale courses" by *Golf Digest*, is just five minutes away.

Dining at The Ritz-Carlton, Key Biscayne is a memorable experience. Spanish culinary master, chef Jordi Valles, draws from his homeland and neighboring countries of Italy, France and Portugal to create contemporary Mediterranean and American cuisine in Aria, the resort's premier restaurant, which resembles a Mediterranean villa with its arched portals and honeyed-wood accents.

The Ritz-Carlton, Key Biscayne is the first luxury resort built in Miami in the last three decades. Located in the exclusive Grand Bay community of Key Biscayne, it is ideally situated on the southernmost Barrier Island of the United States, just six miles from the Miami coast, easily accessible by a picturesque causeway.

Two more Ritz-Carlton properties will open in early 2002. The Ritz-Carlton, Coconut Grove, a 115-room Italian Renaissance-style boutique hotel, will make its debut in the heart of one of Miami's most vibrant neighborhoods. And the former DiLido Hotel, a 1950's architectural landmark in Miami's Art Deco district, is being restored and transformed into The Ritz-Carlton, South Beach. When complete, the $100 million historic preservation project, owned by DiLido Beach Resorts, Ltd., will reflect "Art Moderne with edgy surprises" said designer Zeke Fernandez of Howard Design Group. ■

Miami. Oceanfront. Luxury.

There is, indeed, a first time for everything.

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Florida's grand tradition of casual elegance is perfectly captured a mere fifteen minutes from the heart of Miami on the shores of the island of Key Biscayne. Discover a new oceanfront resort with spa, tennis, and water sports – just moments from world-class golf. At last, seclusion, privacy and unparalleled personal service, without sacrificing proximity to Miami's vibrant attractions. For reservations, please call your travel professional or The Ritz-Carlton, Key Biscayne at 1-800-241-3333, or visit us at www.ritzcarlton.com.

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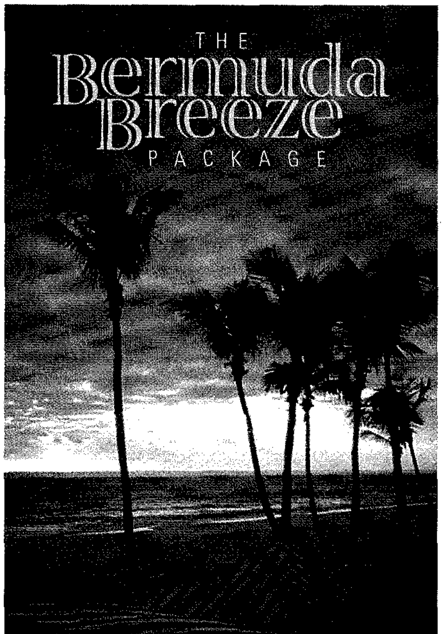

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GOLF, DIVE, HORSEBACK RIDE, OR JUST KICK BACK

SECLUDED, UNIQUE, AND JUST a short flight from the United States, Bermuda offers an endless variety of experiences. Vacation options include more golf courses per square mile, more wreck dives than anywhere else in the world, horseback riding, world-renowned deep sea fishing, and smooth pink beaches to rest on by day's end.

Bermuda stretches for 21.6 miles along turquoise waters, surrounded by a 200 square- mile coral-reef plateau. With no neon signs, limited cars, and strict environmental laws (the world's first, dating back to the 1600s), its ambience has a purity rarely found anywhere in the world.

But Bermuda isn't just another pretty place. It is an island with a thriving culture, a rich history, and an abundance of activities. Perhaps its biggest selling point, however, is its people.

Bermuda is the world's oldest British colony. The typical Bermudian accent can be traced to Elizabethan English. In fact, Shakespeare's *The Tempest* is believed to have been based on the founding of Bermuda. The character Ariel makes reference to "the still-vex'd Bermoothes." And at weekly Parliamentary debates (November though June), the Speaker of the House still wears a white wig.

Bermuda's 400 years of recorded history have produced a culture all its own. Its people are descended from slaves from the West Indies and West Africa, English settlers, Irish adventurers, exiled North American Indian prisoners and Portuguese immigrants. African dances are still performed in the street on holidays.

Bermuda has a remarkably mild climate that seldom sees extremes of either hot or cold. During the winter (December through March), temperatures average 70° F. The hottest part of the year is between May and mid-October, when temperatures range

The Lowdown on Bermuda Shorts

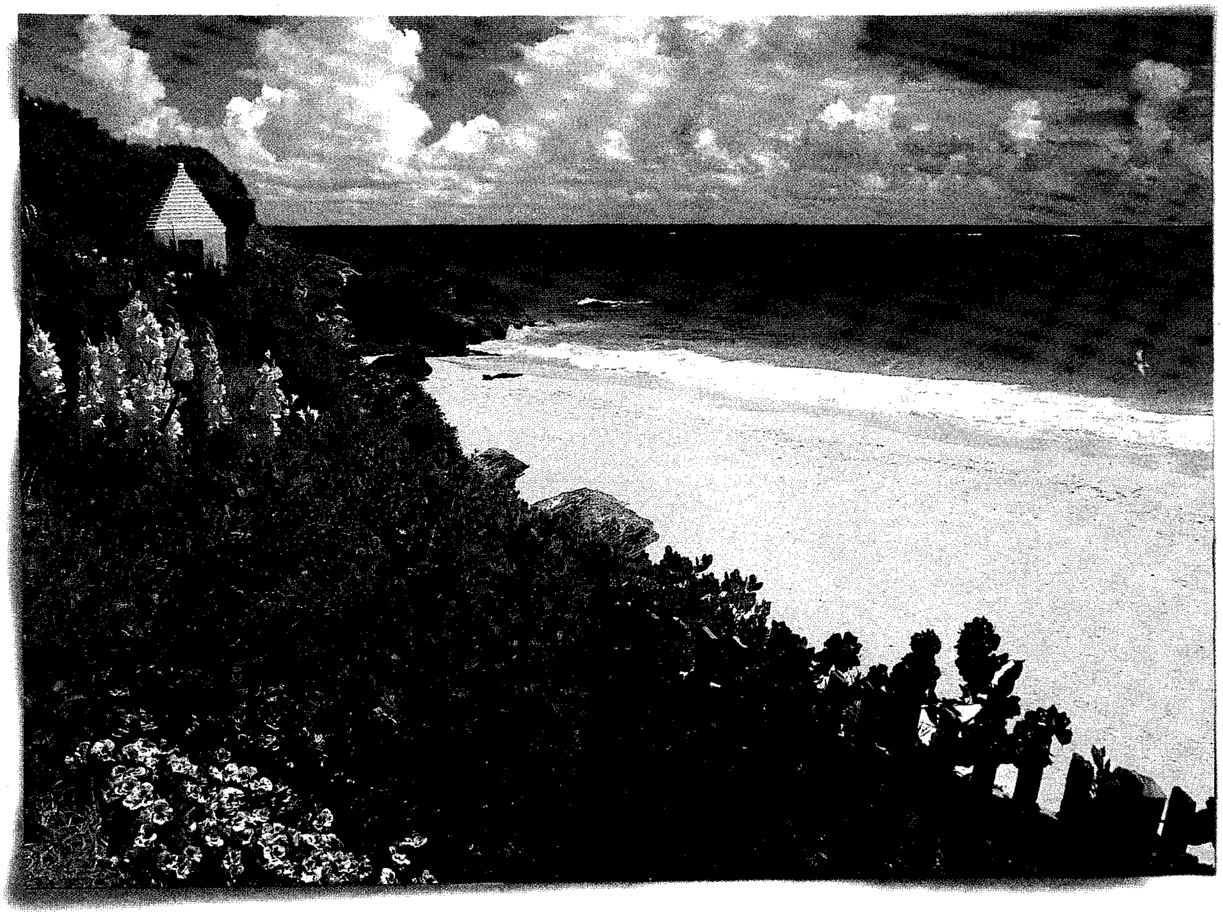
Bermudian businessmen and civil servants still wear Bermuda shorts at work and at various functions. However, you can't get away with simply throwing a pair on! Officially, Bermuda shorts fall two inches above the knee, are worn with Bermuda hose (navy or black socks, worn long). They must also be worn with a white or blue short-sleeved shirt, a tie and a single- or double-breasted navy blue blazer. The right footwear is also important — loafers are suggested.

FLOWERS ARE ROMANTIC.

ESPECIALLY WHEN THEY COME WITH PINK SAND BEACHES AND CRYSTAL BLUE WATER.

Rose breeder Peter Carpenter finds the warm breezes and rich earth of Bermuda perfect for roses.

There's no place in the world quite so romantic as a tropical island with lily-scented breezes and brilliant blue skies. And that is Bermuda. No matter what you enjoy doing. Swim together with dolphins. Stroll hand in hand along a secluded beach. Or dancing at a local club. Then there's no better place to end the evening than a cozy pastel-colored cottage where more than one romance has been rekindled.



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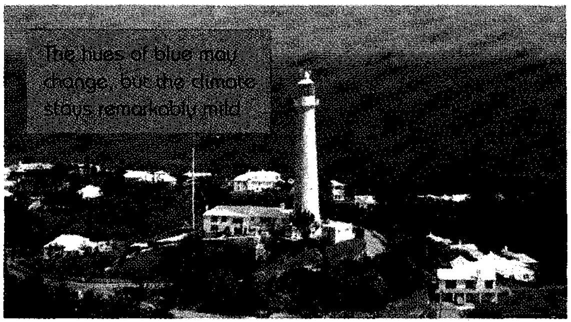


The hues of blue may change, but the climate stays remarkably mild

from 75° F to 85° F. The summer months are drier, although rainfall is spread fairly evenly throughout the year.

Accommodations range from luxury resorts to intimate guest cottages and family-run inns, all incorporating the sophistication and hospitality unique to the Bermuda experience.

For U.S. and Canadian visitors, a passport is preferred. However, one of the following may be used: an original or certified copy of a birth certificate, together with an official photo ID; U.S. Alien Registration Card receipt (Green Card); U.S. Naturalization Certificate; or a Canadian Certificate of Citizenship. Citizens of other countries require a passport, and possibly a visa.

For more information, please call your travel agent or 1-800-BERMUDA or visit www.bermudatourism.com

Greater than Ever

GREATER FORT LAUDERDALE LIVES UP TO ITS NAME

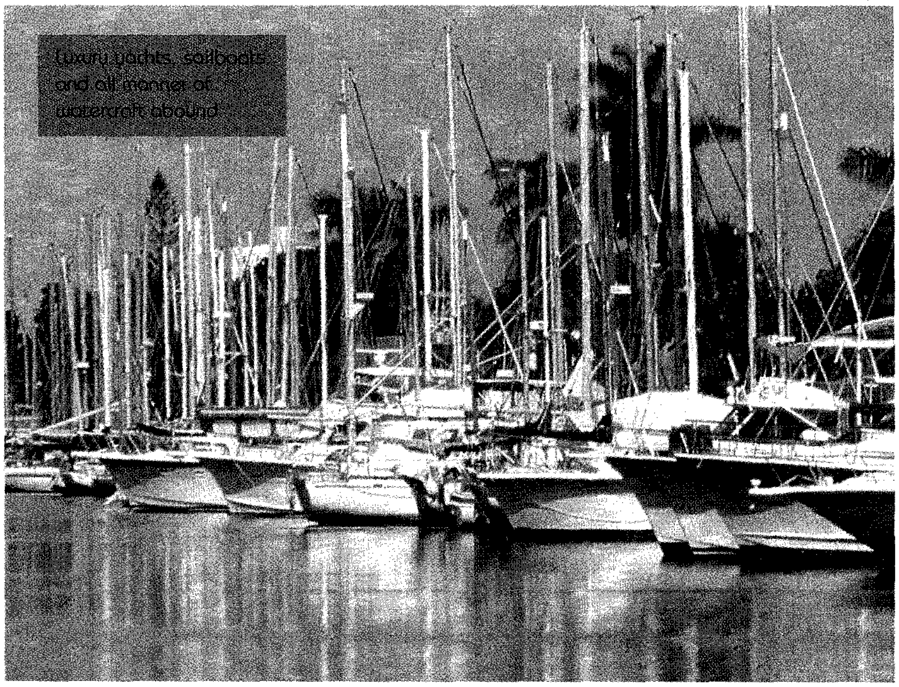
A DELECTABLE COMBINATION of sea, sun, shopping, arts and entertainment, Greater Fort Lauderdale has become a sophisticated playground with equal parts glamour, old-world charm, and retro-funkiness. The welcoming, relaxed vibe of the tropics permeates Fort Lauderdale's culture and conscience, offering guests an ideal atmosphere for shedding stresses.

Water is a defining element of Greater Fort Lauderdale, framed on the east by 23 miles of golden-sand beaches, and bordered on the west by the Everglades. Between the two, the Intracoastal Waterway winds gently through the interior, connecting downtown office buildings, world-class boutiques, galleries and restaurants on chic Las Olas Boulevard, and the museums, theaters, and nightspots of Riverwalk.

Teeming with luxurious yachts and lined by opulent homes, the inland waterways can easily be navigated by water taxi, a fun service that runs like clockwork throughout the day and well into the night. Landscaped pathways meander alongside canals and offer access to the outdoor cafes and attractions on street level as well as a lovely vantage point of the water for those on foot. Traveling "topless" along A1A, the coast road, is also a treat, especially in one of the many exotic cars or motorcycles available for rental.

From colorful and quaint Superior Small Lodgings tucked away on quiet tree-lined streets and offering all the amenities of home, to grand, oceanfront resorts boasting deluxe spas and private beaches, Greater Fort Lauderdale provides a wealth of accommodations. Like its hotels, the city also offers attractions that appeal to a multitude of interests. A haven for the avid sportsperson, the area features endless holes of golf, miles of wilderness trails for hiking and biking, unsurpassed snorkeling, diving and deep sea fishing, premier thoroughbred horseracing at Gulfstream Park, Florida Panthers ice hockey at the state-of-the-art National Car Rental Center and interactive exhibits at the International Game Fish Association's Fishing Hall of Fame and Museum. For those who see adventure as hunting down the latest clothing and furniture designs, the area offers top specialty stores, 12 major malls, and the Design Center of the Americas (DCOTA), the world's largest international design center. There's also Sawgrass Mills, a destination in itself, with more than 300 retail outlets and name brand discounters.

Fabulous beaches and perfect year-round weather are only a part of Greater Fort Lauderdale's "good life!" Contact The Greater Than Ever Fort Lauderdale Convention & Visitors Bureau can be reached at 954-765-4466 or 1-800-22-SUNNY; www.sunny.org.



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(between 52nd 53rd streets)

UPTOWN
1046 Madison Ave. at 80th Street
198 Columbus Ave. at 69th Street
2303 Broadway at 83rd Street

DOWNTOWN
247 Bleecker St.
(between Carmine and Leroy streets)
101 University Place at 12th Street
146 Spring St.
(between West Broadway and Wooster Street)

Autumn in Provence

SUBLIMELY SOOTHING SCENTS, SKIN-CARE PRODUCTS, AND CANDLES

TAKING BETTER CARE OF yourself can seem like a luxury — but its importance can't be emphasized enough. Luckily, products from L'Occitane en Provence (1-888-623-2880; www.loccitane.com) make it easy.

Olivier Baussan founded L'Occitane in 1976, setting out to capture Provence's most subtle fragrances. His was the first company to use essential oils as active ingredients.

Today, L'Occitane offers a collection to delight the senses — bath, body and hair products, fragrances, skin care, makeup, Marseille soaps, an extensive home collection featuring candles, incense sticks and fragrances, and an Aromacology line to help you relax and revitalize.

L'Occitane — which means "the woman from Occitania," the ancient name for Provence — launched its U.S. operation in 1995, and opened its first store here in 1997. There are now 55 stores in the United States, including eight in Manhattan.

Respect for tradition has been one of their keys to success. "We've always tried to remain true to our roots," says Karin Vibe-Rheymer, spokesperson for L'Occitane. "And to do so in the fullest sense — in terms of authenticity, respect for lifestyles, respect for nature, and quality."

L'Occitane's quality is indeed exceptional — their environment-friendly products are AOC (Appellation d'Origine Contrôlée) certified. But L'Occitane is also distinguished by an uncommon level of creativity.

Their best-selling line is the Shea butter collection, which incorporates moisturizing ingredients derived from the nut of the sacred Shea tree in Burkina Faso. Shea is also known as "Women's Gold," for according to tradition, only women are permitted to harvest the nuts — and only by gathering, never by picking or shaking the tree. L'Occitane developed a fair-trade partnership with these women to preserve the tradition and introduce the extraordinary benefits of Shea butter to the world.

This winter, look for a new line of products inspired by the traditional Provencal Christmas holidays — designed to conjure up the atmosphere with scents like Winter Forest, Amber, and Candied Fruit.

"Customers who have tried our products often come back," notes Vibe-Rheymer — and with good reason. Throughout the year, annual verbena, lavender and olive harvests produce limited-edition products and a wonderful variety to fit the season.

CO
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RA
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"… La lavande sauvage s'étale à perte de vue. À l'époque de la récolte, les soirs embaument…"*

Jean Giono. Provence. (c) Editions GALLIMARD

Lait Corps
à l'huile essentielle de Lavande AOC de Haute Provence
Body Milk
with AOC Lavender essential oil from Haute Provence
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EN PROVENCE
250 ml
8.4 fl.oz
L'OCCITANE
75 ml
Net Wt. 2.6 oz

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Genuine Marseille Soap with Exfoliating Lavender Seeds.

Small Fragrant Softening Soaps with Lavender.

Refreshing and Moisturizing A.O.C Lavender Hand Cream.

*« … the wild lavender spreads out as far as the eye can see. At the time of the harvest, evenings are balmy… »

A true story.

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EN PROVENCE

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The Making of a Classic

FIFTH AVENUE'S NEW GEM

FIFTH AVENUE'S NEWEST signature development is the 67-story mixed-use tower 425 Fifth Avenue, at the northeast corner of 38th Street. It is a classic tower created in the spirit of its nearby neighbors, the Empire State Building and the Chrysler Building.

Designed by Michael Graves, an architect noted for his museums and libraries, the tower is being built by developers Davis & Partners and RFR Holding LLC. And with its offering plan recently approved by the state attorney general's office, condominium sales are now well under way.

The top 27 floors of 425 Fifth Avenue will offer a variety of studio, one-, two-, and three-bedroom layouts — 81 distinctive condominiums in all. Prices for the tower's 17 studio homes will range from half-a-million to three-quarters of a million dollars, while the price tag for its largest penthouse residences will range from $7 million to $10 million, according to Adrienne Albert, president of The Marketing Directors, Inc., exclusive marketing and sales agent.

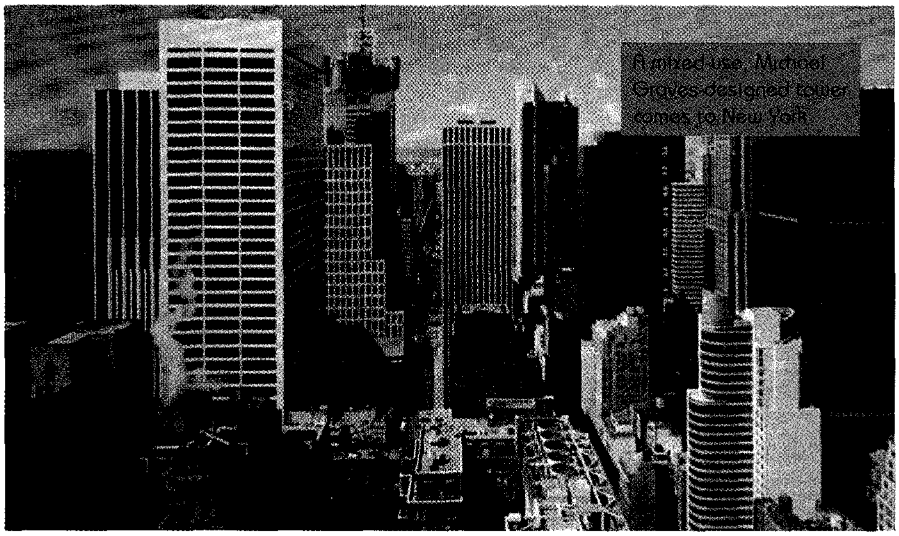
425 Fifth Avenue will also incorporate16 floors of exclusive extended-stay residences operated by Envoy Club, four levels of offices and/or professional space, and two floors of retail facilities. The development is expected to be ready for occupancy in early 2003.

Capturing the casual elegance of life in Manhattan, 425 Fifth Avenue will welcome residents and visitors with a lush urban landscaped plaza. The building's elliptical-shaped lobby will be highlighted by an intricate floor pattern that combines two varieties of imported Italian Cipollino stone — Crème Tirrento with a darker classico accent — and Baldinger pendant and sconce fixtures for lighting. The elevator interiors will be finished in ebonized mahogany and burled woods, with Cipollino stone flooring.

Residences at 425 Fifth will provide gourmet kitchens with granite countertops and backsplashes, custom cherry-wood cabinetry, slate porcelain tile floors, Miele stainless steel appliances; and bathrooms of patterned tile and marble, separate glass-enclosed showers, and luxurious soaking tubs.

A highlight of the building is The Fifth Avenue Club — two full floors of amenities featuring an indoor attended swimming pool, wraparound outdoor terrace, steam and sauna rooms, and his-and-her lounges and changing rooms. 425 Fifth Avenue will also offer RFR/Davis' signature package of amenities found in all of its buildings — a state-of-the-art TechnoGym, an extensive Business Center, a children's playhouse, an entertainment lounge, a cinema room, a wine cellar, and a private storage facility.

Information is available by contacting 425 Fifth Avenue's sales office at 212-683-3331 or visit www.425fifthavenue.com.



A mixed-use, Michael Graves-designed tower comes to New York

Majestic Monaco

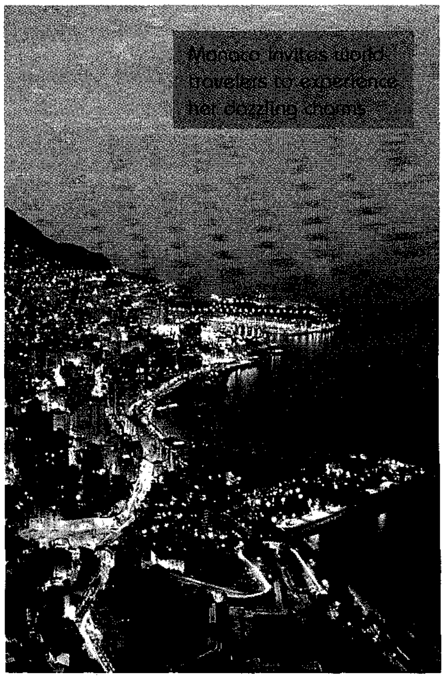
A ROYAL ENCLAVE EMBRACES WORLD-TRAVELERS

FOR CENTURIES, THE MERE mention of Monaco has inspired images of luxury, glamour, excitement and leisure. Every year, thousands of visitors from around the world are drawn to Monaco's Mediterranean climate, luxurious beaches, lively casinos and world-renowned events. Monaco has been magnificent and majestic in 2001, and next year promises to be more exciting than ever.

On November 19, Monaco celebrates Monegasque National Day — an excellent opportunity to see the pomp and circumstance of a Principality at its finest.

This coming January, Monaco will host the 70th Monte Carlo Automobile Rally, followed by the 5th Monte Carlo Historic Rally. And later in the year, Monaco hosts some of the most anticipated international events, such as The Monte-Carlo Open, The World Music Awards, and the Monaco Yacht Show.

Experience the unique hospitality that has made Monaco the premier destination for world-travelers. From towering cliffs,



Monaco invites world travelers to experience her dazzling charms

LOVE LOVE LOVE LOVE LOVE LOVE LOVE LOVE LOVE LOVE LOVE

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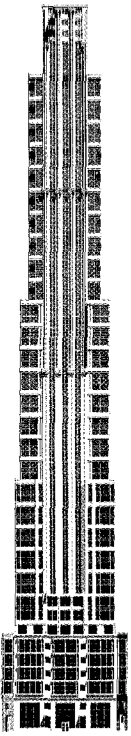

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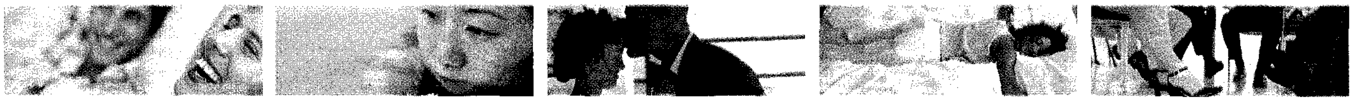

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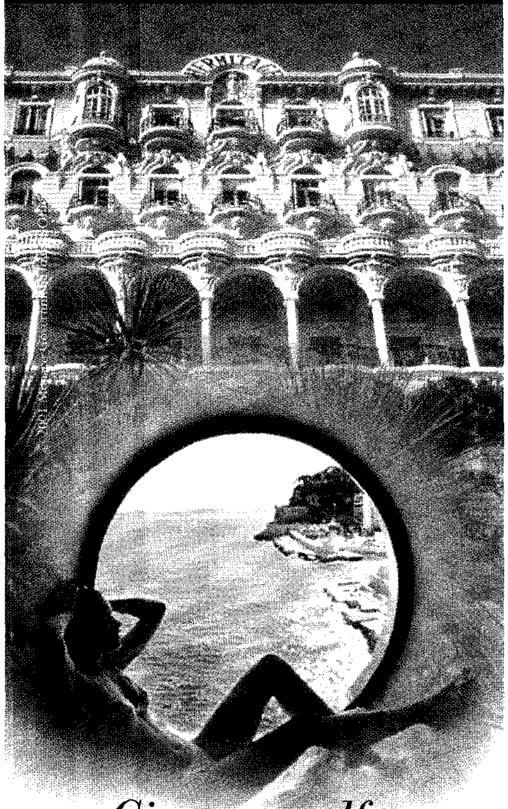
Monaco



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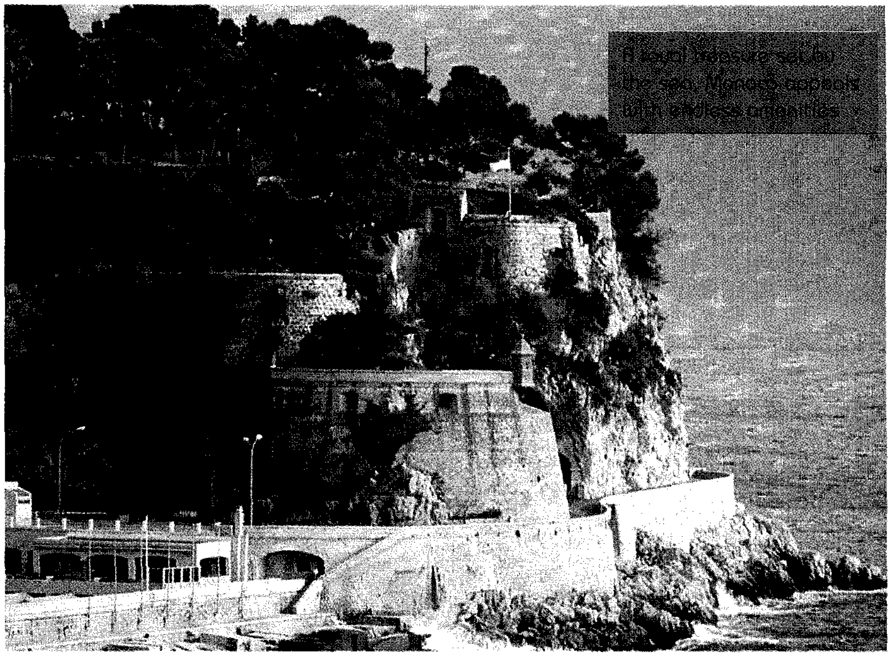
For more information, please contact the Monaco Government Tourist Office at 212-286-3330 or 1-800-753-9696, e-mail: mgto@monaco1.org or visit www.monaco-tourism.com.



A royal treasure set by the sea, Monaco appeals with endless amenities

Flawless Fashion Finds

FUR, SHEARLING, AND LEATHER STAGE A COMEBACK

THE FLEMINGTON Fur Company (333 Seventh Ave. at 28th Street, 12th floor, 695-0444; 8 Spring St., Flemington, NJ, 908-782-2212; www.flemingtonfurs.com) is all about beautiful furs and other luxury fashions. In fact, no other place in the world has as large a selection of fine quality furs under one roof.

Flemington Furs, established in 1921, was once a large fur manufacturing plant located in the hills of Hunterdon County, New Jersey. In 1947, it opened its doors to the public and developed into the most recognized name in the fur trade. Fabulous fashion, unsurpassed quality, amazing selection, and outstanding service are hallmarks you'll encounter every time you visit – whether in New Jersey or their exciting new Manhattan location.

Shopping is a relaxing experience. You'll enjoy complimentary cappuccino and cookies while experiencing the latest in everything from small cover-ups to lavish floor-length designs. The collection also includes fur hats, boas, headbands and lovely fur accessories.

Flemington Furs also has a wonderful Town & Country department, which features a huge collection of shearlings, leathers, cashmeres, and fur trims you won't see at other fine specialty stores. And for men, there's an exclusive Gentlemen's Quarters department with club-like surroundings that offers an outstanding array of handsomely designed leathers, shearlings, fine wool blends, and cashmeres, as well as a limited selection of fine furs.

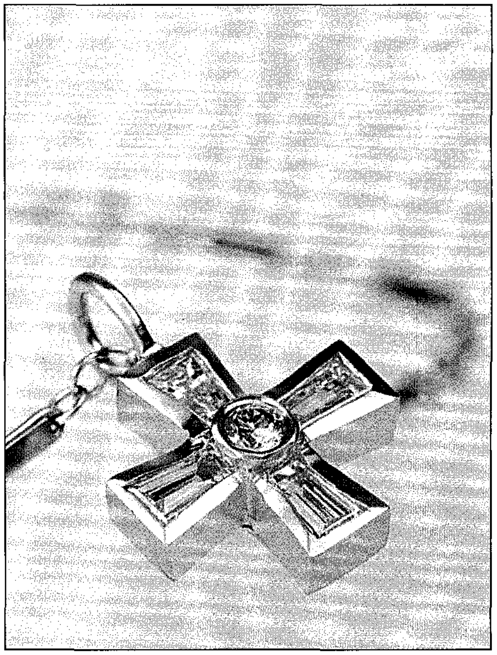
When it comes to preserving your furs, Flemington's "on-premise" fur vaults and patented "sa-furizing" process offer specialized, custom care and insure the ultimate in safekeeping. Fur specialists are on hand to service your every need, whether it's restyling your fur or creating a sensational new "conversion." At Flemington Furs, your fur will always be handled by professionals who care.

Positively Luxe

ONE-OF-A-KIND PIECES, CRAFTED BY HAND

PEOPLE ARE NOT INTO big, gaudy, or trendy – they're into good taste," says Catherine Angiel, owner of Gallery Eclectic (43 Greenwich Avenue; 924-4314, and in Southampton at 27 Main Street; 631-287-0463).

New this fall to Gallery Eclectic's exclusive collection of custom, modern-traditional designs is a piece called "Faith." The cross, available in 14-karat gold, 18-karat gold, and platinum, holds four tapered baguette diamonds and a small roundstone in the center — .45 carats in diamonds overall. The chain comes in 14-karat gold or diamonds, and is sold separately.



"It is beautiful and tasteful, and it sends a positive, hopeful message that's right for our times," says Angiel.

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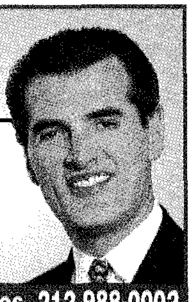

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ERIC ASIMOV $25 and under N.Y. Times 6/21/2000

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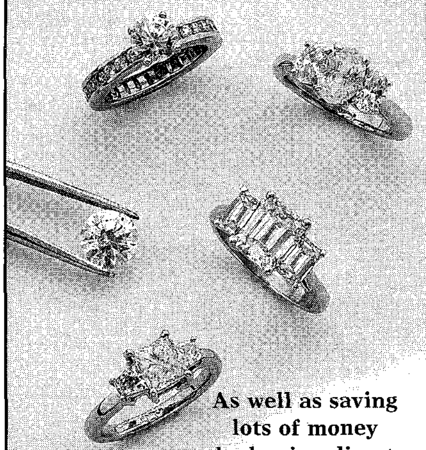

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Luxury Living, Impala-style

NEW CONDO TOWER MAKES AN IMPRESSIVE DEBUT

BUILT BY THE DEVELOPMENT partnership of Trevor Davis of Davis and Partners and Aby Rosen and Michael Fuchs of RFR Holding LLC, The Impala is making an impressive debut on the Upper East Side.

"Interest for these luxury condominiums has been overwhelming, a testament to the sophistication of the project," noted Mr. Davis, adding that the development is already over 50 percent sold.

The Impala consists of a 31-story tower at East 76th Street and First Avenue and a seven-story building on 76th Street. It is distinguished by a colorful red-brick and bluestone exterior façade, elegant entry rotunda, and majestic lobby.

But what truly sets The Impala apart is the extraordinary interior landscaped garden, which features 14 life-size sculptures of impalas created by world-renowned South African animal sculptor Danie DeJager. Surrounding the animal sculptures are running streams, fountains, and lush landscaping. This theme continues inside the buildings, which feature wildlife oil paintings by artist Kobus Moller.

"We fell in love with the impala concept," explained Mr. Davis, "and before we knew it, we created Manhattan's first themed residential apartment development without intentionally planning it that way."

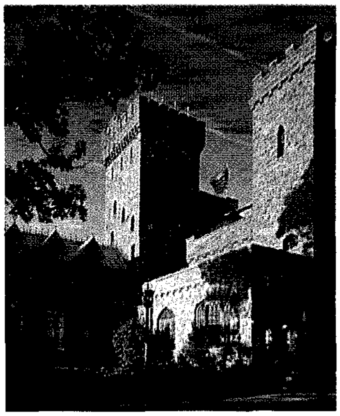
Residents enjoy high ceilings with regal-crown molding; intricately patterned tile baths with black absolute-granite countertops and towel warmers; custom gourmet kitchens with imported Fontaine granite countertops and top-of-the-line coordinating appliances. Each residence has a washer and dryer and is wired for high-speed Internet access and multi-option telecommunication package.

The Impala also offers an impressive array of luxurious amenities, including a private cinema room, a complete business center and conference room, a fully-equipped TechnoGym fitness center with steam, sauna and spa rooms, a children's playhouse, and a privately reserved wine cellar.

Prices at The Impala start at $340,000 for studios, $455,000 for one-bedrooms, $755,000 for two bedrooms and $1.295 million for three-bedroom residences. For more information, contact the on-site sales office at 212-327-2767 or visit www.theimpala.com.

The Castle at Tarrytown

THE ROYAL TREATMENT AWAITS



WHETHER YOU'D LIKE TO GET away for a few days or just a few hours, The Castle At Tarrytown (400 Benedict Ave., Tarrytown, NY, 914-631-1980; www.castleattarrytown.com) offers the perfect escape.

A member of Relais & Châteaux, the worldwide hotel association of 452 unique, independently-owned properties, The Castle at Tarrytown is run by innkeepers Eric and Bettina Landt.

Built around 1900 as the home of newspaper writer, playwright, and businessman Howard Carroll — and now an historic landmark — this small luxury hotel and restaurant is just 25 miles north of New York.

Situated on 10 hilltop acres, The Castle has one of the best and most scenic hotel views in the world. Its main tower forms the highest point for miles around.

The exquisitely landscaped property includes a swimming pool and tennis court, and The Castle also enjoys privileges at a nearby private golf course.

The 31 sizable suites and rooms have grand, panoramic views of the Hudson River, and most suites have working fireplaces

Belgian born and trained executive chef Fabrizzio Salerni presides over the 120-seat Equus restaurant. Chef Salerni describes his culinary style as contemporary French with American influences; he uses locally grown and produced ingredients whenever possible.

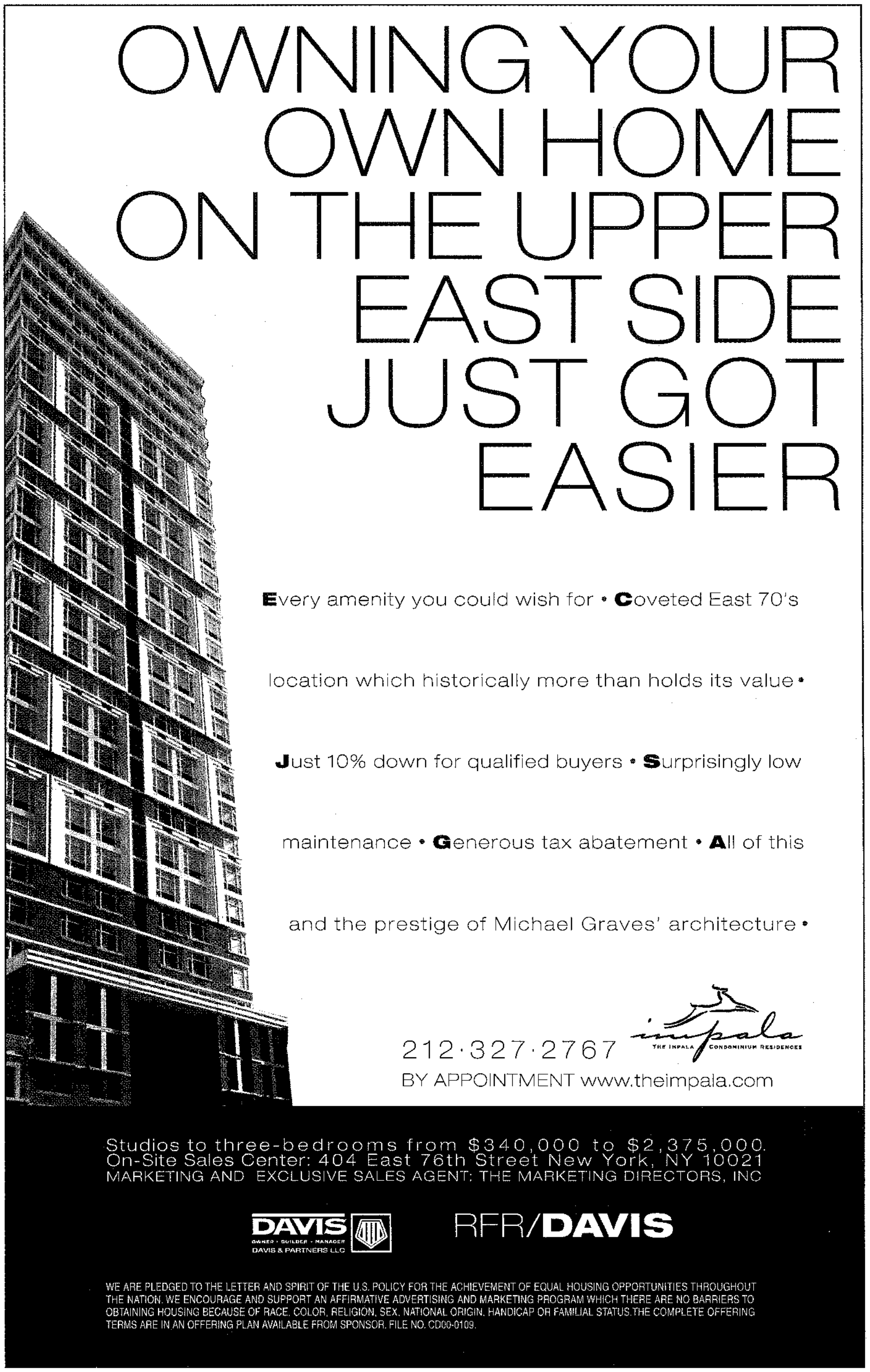
A Divine Return

DIVINE BAR RISES ANEW

PLAYING A VERY ACTIVE role in the revitalization of downtown Manhattan is Divine Bar (244 E. 51st St., 319-WINE; 55 Liberty St., 791-WINE; www.divinebar.citysearch.com; www.vino-versity.com), which just reopened its Wall Street location with a renewed sense of purpose.

"We wanted to get people to come back, and we wanted to give something back to the community," says owner Shari Schneider, noting that half the proceeds from Divine Bar's popular Vino-Versity classes in October and November will be donated to FDNY's Squad 18. "It's a great reason to participate, a great cause … and great wine."

Both Divine Bar locations offer 65 wines by the glass and 45 beers, a comfortable, exciting atmosphere, and an ever-changing menu. A real New York sense of camaraderie abounds.



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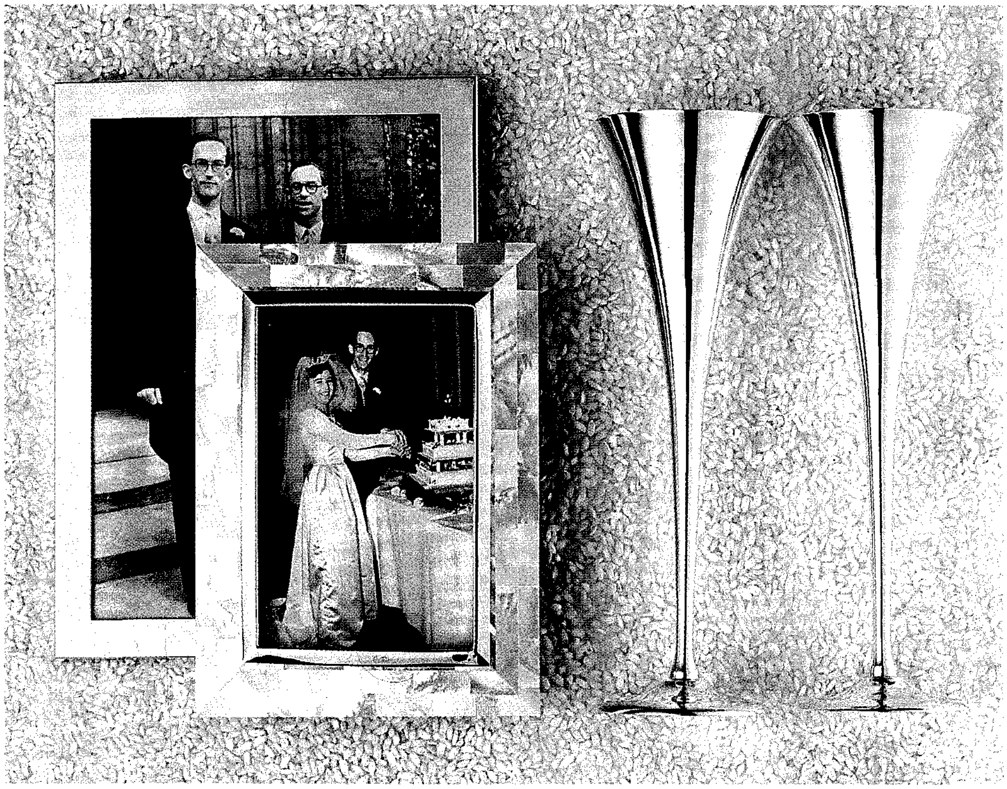

WE ALL know that familiar feeling: a birthday, anniversary, or holiday is approaching and you need to find that special something. Links of London (535 Madison Ave. at 54th Street; 200 Park Avenue at 46th Street; 1-800-210-0079; www.linksoflondon.com) makes the joy of giving and receiving more rewarding than ever.

Known both for quality craftsmanship and for founder Annoushka Ducas's notoriously tongue-in-cheek humor, Links of London has attracted an enthusiastic celebrity following that includes Julia Roberts, Elton John, Princes William and Harry, Hugh Grant, Jerry Hall, and Venus Williams.

Men's cufflinks range from dignified to daring. For women, gold or silver link bracelets feature dozens of unusual charms: a motorbike, silver pacifier, flippers, globe, seahorse, even hearts stamped "Be Mine" and "Fancy It?" For the little ones, a silver rattle with mother-of-pearl detail may displace the silver spoon as the starter accessory of choice.

Links of London is also a creative, unique resource for housewarming gifts — silver cow creamers and milk churn sugar vessels, mother-of-pearl inlaid and sterling picture frames, elegant silver candlesticks, and sweet-smelling scented candles.

The Executive Collection features classic silver pens, silver-plated cocktail tumblers, and distinctive desk accessories.

And if you misplaced a cherished heirloom that your grandmother bequeathed you, Links of London can re-create it with exacting precision.

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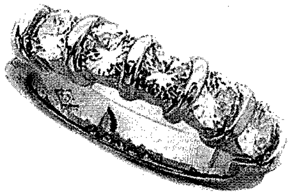

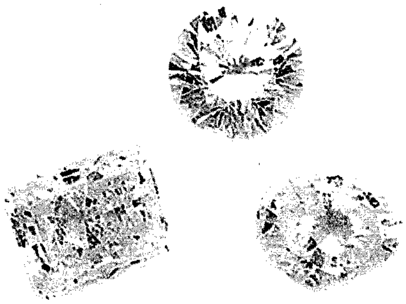

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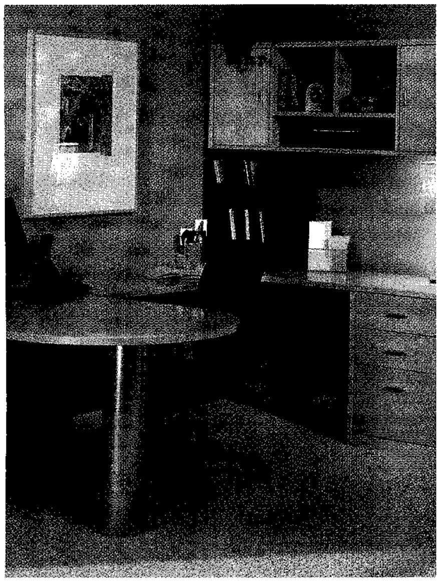

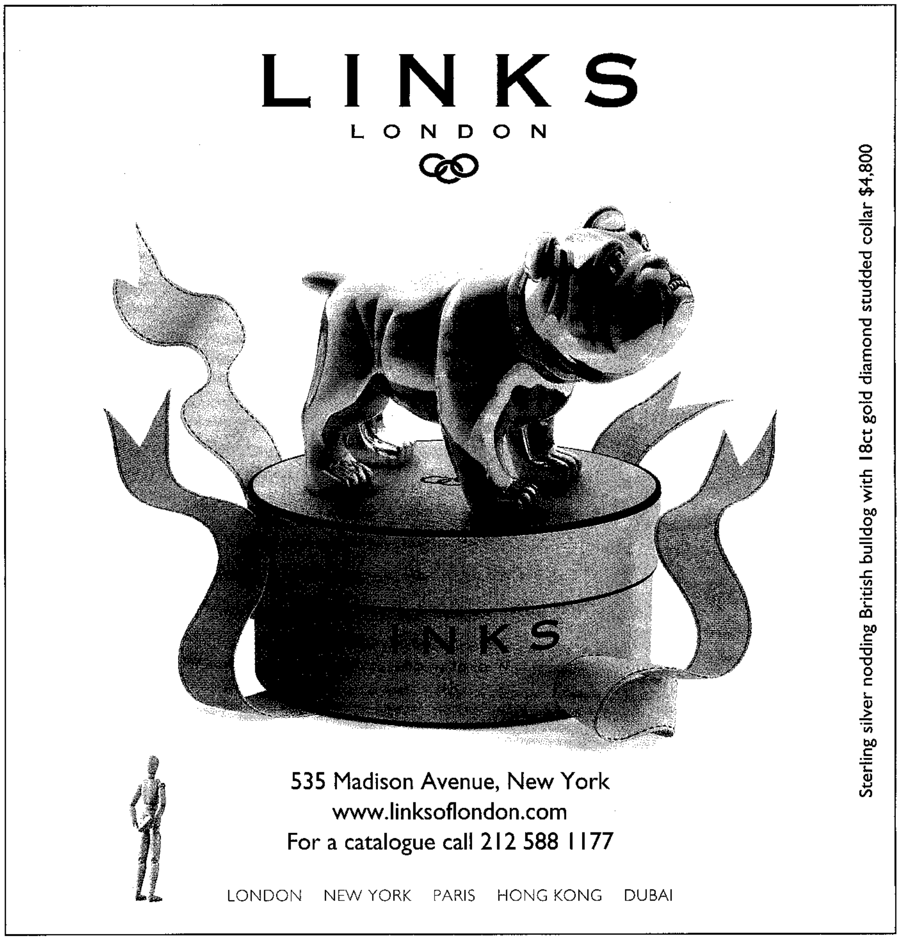

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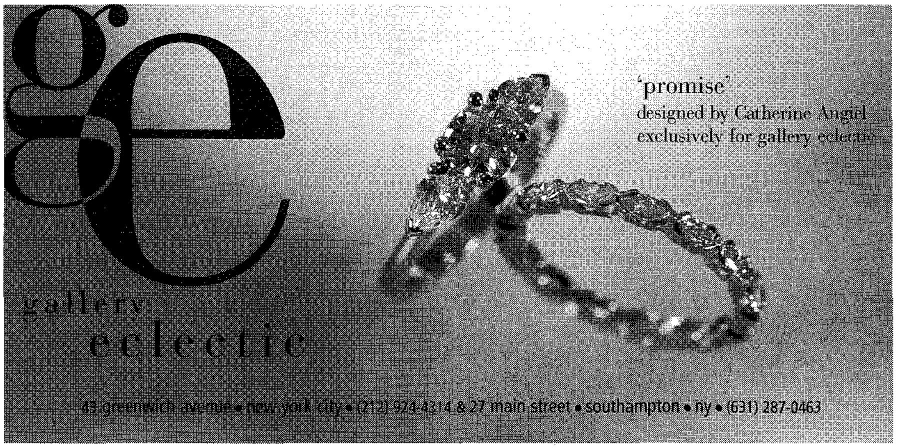

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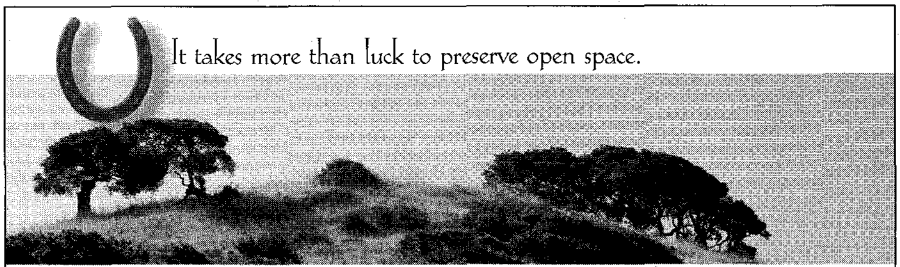

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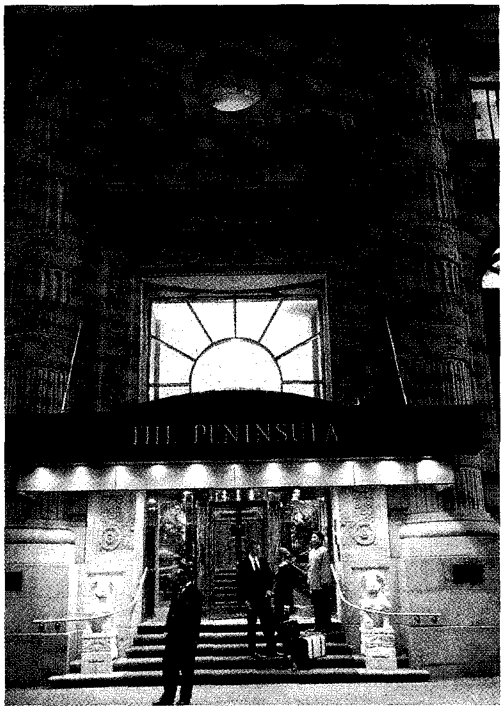

The hotel's 241 luxury guest rooms — including 55 suites and the 3,000 square-foot Peninsula Suite — are decorated in a classic contemporary style with Art Nouveau accents.

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The hotel's restaurants and bars are New York favorites, from the sophisticated Adrienne, serving Modern French cuisine, to the more casual Bistro, with its informal menu of appetizers, salads, sandwiches, and hearty main courses. On a nice day, take it all in from The Pen-Top Bar & Terrace, or visit the Gotham Bar & Lounge for The Peninsula's legendary afternoon tea.

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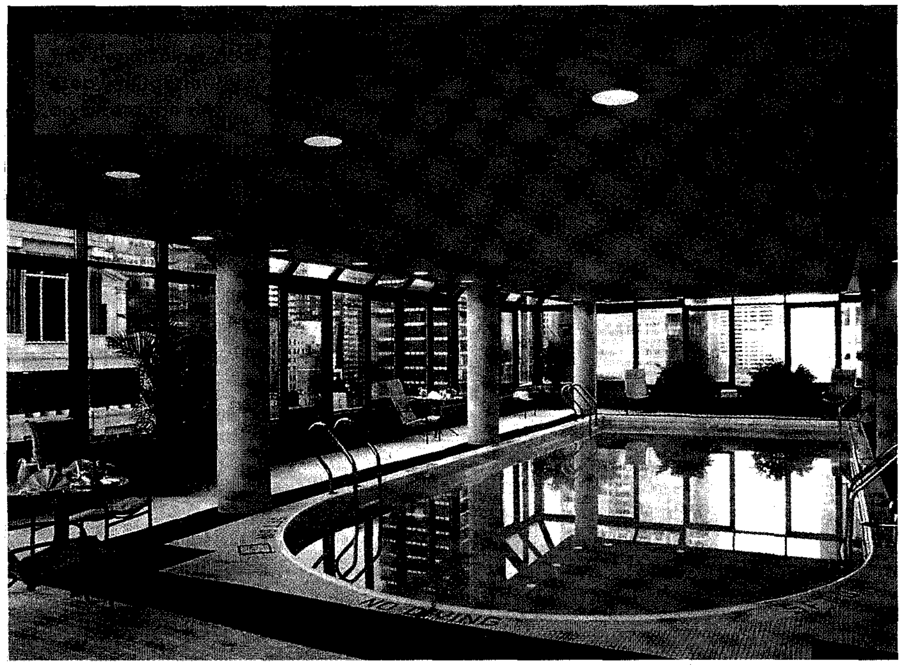

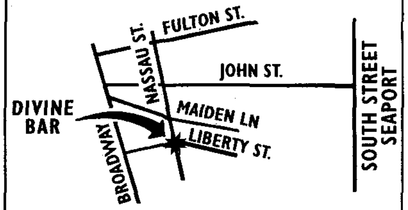

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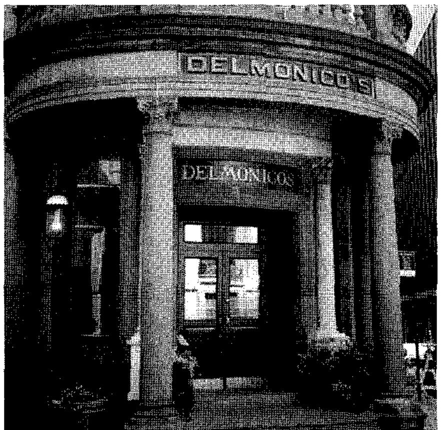

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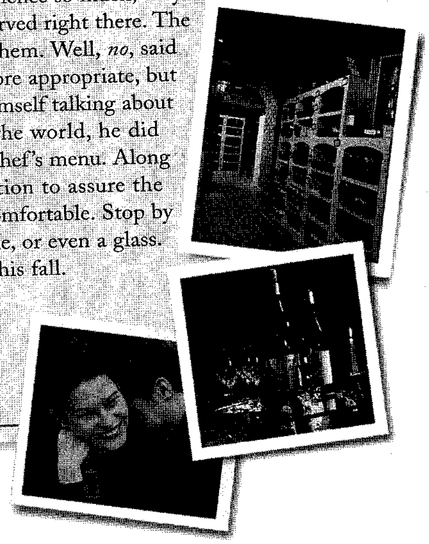

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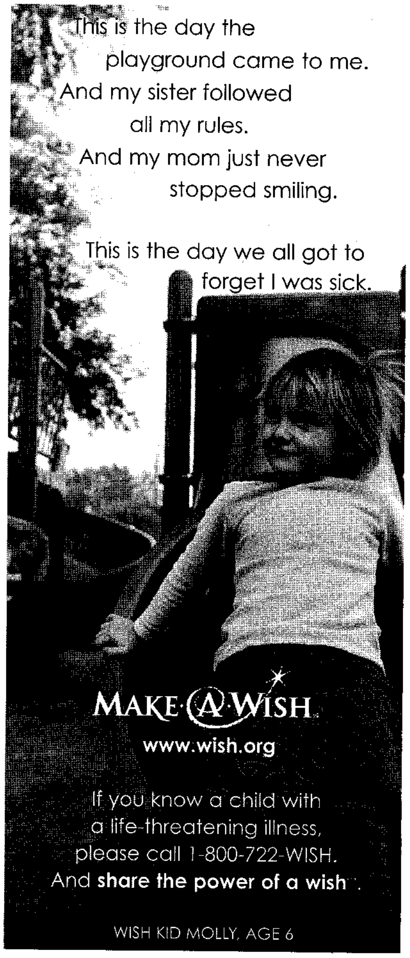

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The menu features seafood prepared with a light touch. Try the branzino, a sea bass roasted with fennel and seasonings, filleted tableside, and served with virgin olive oil, or select lobster and fish from the tanks. Enjoy the $20.01 prix fixe lunch as well as the $24.75 pre-theater menu year-round.

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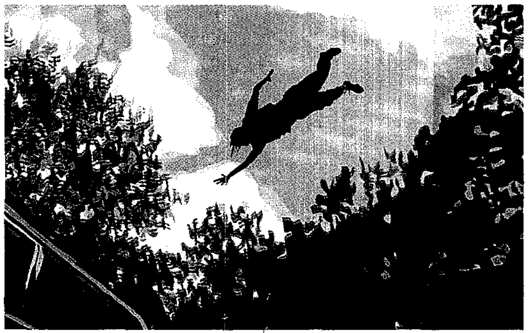
Today, under a new generation of restaurateurs (Milan Licul, Fred Grgurev, Omer Grgurev and Branko Turcinovic have been in the business for years, operating Scaletta, Arno, Belluno, Murano, and Appetito) Delmonico's combines old-world ambience with 21st-century glamour.

cue

A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos



Movies

Waking Life

Opens October 19

Richard Linklater—the master behind such skewed classics as *Slacker* and *Dazed and Confused*—has been underground for a while, but he more than makes up for lost time with this innovative melding of animation and live action. Shot first with actors, the digitally "painted" film chronicles a young man's life in a surreal dreamscape. (See listing, page 108.)

Nightlife

The Concert for New York City

At Madison Square Garden

Headlined by Paul McCartney (pictured), the Who, Bon Jovi, Mick Jagger, and Eric Clapton, this October 20 benefit for the victims of the Trade Center attacks will be simulcast on VH1. (For info, visit www.robinhood.org.)

Theater

The Noise of Time

Begins October 18

Its premiere last year garnered *The Noise of Time* ecstatic reviews, and now this inspired collaboration between the Emerson String Quartet and London's Complicite briefly returns. The music-and-theater fusion celebrates composer Dmitri Shostakovich, the prodigy hounded for much of his life by Soviet censors. (See listing, page 117.)

Books

Behind the Screen

By William J. Mann; Viking; $29.95

Best of the Week

The roles homosexuals played in shaping cinema have been documented in books like *The Celluloid Closet*—but Mann is the first to study influential behind-the-scenes players: directors, art directors, and cinematographers, most of whom stayed closeted. In bookstores now.

Restaurants

Special Restaurant Week

Starts October 15

Those $20.01 prix fixe lunches at top restaurants you wait for all year? Where you have to reserve instantly at the best places?

HOW GAYS AND LESBIANS SHAPED HOLLYWOOD
1910–1969

They're back, to jump-start business, for this week only. And restaurateurs are adding $30.01 dinners to the menu as well. (Go to www.nyc-visit.com for a list of participants, including Union Square Cafe, La Caravelle, and Montrachet.)

Art

Into the Light

At the Whitney

Subtitled "The Projected Image in American Art 1964–1977," this exhibition highlights works that have influenced what we see onscreen. Comprising films, videos, and slide installations, the show includes Andy Warhol's *Lupe* and Yoko Ono's *Sky TV*, for which a camera was pointed heavenward. (See listing, page 124.)

Classical Music

New York Philomusica

At Merkin Concert Hall

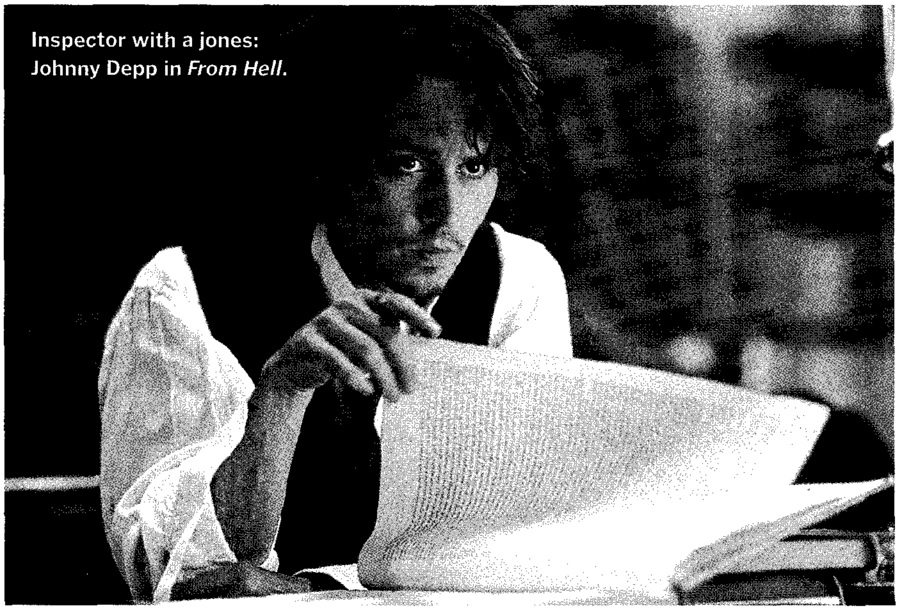
This, the first of New York Philomusica's five-concert thirtieth-anniversary series, enlists the help of Andrew Clark (pictured), principal horn player of the Orchestra of the Age of Enlightenment, and clarinet virtuoso David Krakauer, who will be performing "Six Yiddish Songs & Dances" from Betty Olivero's *Der Golem*. (See listing, page 134.)

Photographs: clockwise from bottom left, Mission Pictures/ImageDirect; Bob Sabiston.

MOVIES PETER RAINER

You Don't Know Jack

Will Johnny Depp's dope-addled detective get to Heather Graham before Jack the Ripper does? Will Billy Bob get to Cate Blanchett before Bruce does?



Inspector with a jones: Johnny Depp in *From Hell.*

IN **From Hell,** JOHNNY DEPP PLAYS an opium-addicted police inspector on the trail of Jack the Ripper. This is a far cry from that gypsy-bursting-with-the-life-force role he's been doing to death lately, but maybe not far enough. Whether he's gypsy or gent, Depp never quite seems to be taking part in his movies. Most of the time, he looks glazed over with soulful blahs. Rooting out clues in working-class Whitechapel, Depp's Inspector Abberline pauses over the eviscerated body of a prostitute to pick up a grape stem. *Aha!* Since grapes are a delicacy, the Ripper must be a wealthy man, he surmises. This is about as challenging as it gets for Abberline, who soon finds himself enmeshed in machinations involving Freemasonry and the British royal family. Isn't it time for the royals to stop taking the rap for the Ripper? Co-directors Allen and Albert Hughes based *From Hell* on a graphic novel by Alan Moore and Eddie Campbell, but the film is like a lusher version of the old Hammer horror flicks or Roger Corman's Edgar Allan Poe movies.

The only thrill, if you can call it that, is waiting to see who gets sliced up next. The Hughes brothers make it easy to keep a scorecard: They introduce each potential hooker victim with just enough characterization to let you know she's in the on-deck circle. (*Don't eat the grapes.*) Heather Graham, who despite her henna-red tresses here seems as wholesome as Rebecca of Sunnybrook Farm, plays the hooker who puts a tiny dent in Abberline's cast-iron funk. Her perfect teeth would be out of place in the mouth of a modern-day Londoner, not to mention a malnourished prostitute from 1888. The only note of authenticity in the movie comes from Ian Holm, playing the royal physician. What is this nuanced performance—at least until the final fireworks—doing in this twaddle? Holm looks like he'd be happier playing the Anthony Hopkins role in *The Elephant Man,* but amid all the garish hoopla and clumsily staged cavorting and bad Cockney accents, his underplaying is a balm. You have to put up with a lot these days to get at a good performance.

From Hell
Starring Johnny Depp and Heather Graham.

Bandits
Starring Bruce Willis, Billy Bob Thornton, and Cate Blanchett.

Mulholland Drive
Directed by David Lynch.

Fat Girl
Directed by Catherine Breillat.

See Movies listing for details.

Bandits, WHICH BARRY LEVINSON DIRECTED from a hectic script by Harley Peyton, never settles into being any one kind of movie. It's a screwball romantic-comedy buddy picture on the road, with heists and a prison break thrown in, and Levinson does a virtuoso job of keeping things moving. Normally this sort of thing would be right up my alley: I like movies that don't settle into a groove, especially if the groove is already well worn. But the different kinds of movies that make up *Bandits* are pretty worn, too. At least that's the way they come across here. What we're getting in this movie isn't necessarily better; it's just more.

Bruce Willis and Billy Bob Thornton play a pair of temperamentally opposed bank robbers who show off their mismatched personalities by yammering at each other nonstop. It's a relief when Cate Blanchett pops up as a bored housewife who joins them. At least Blanchett knows how to be gaga in ways you haven't seen before; she has an almost feral gift for screwball ardor, and she keeps the film on its toes. But her character is required to be in a dither over which guy to hook up with: Willis's cooled-out stud or Thornton's fraidy-cat dork. (He has phobias about everything, even antique furniture.) The truth is, she deserves better than either of them, or this movie.

DAVID LYNCH IS BEING CELEBRATED FOR A return to form in **Mulholland Drive**, but although I like it more than some of his other dreamtime freakfests, it's still a pretty moribund ride. Lynch's great early films, *Eraserhead* and *Blue Velvet,* were disturbingly original in ways that one almost never gets to see in a mass medium like the movies. Since that time, Lynch has gone

Photograph by Jurgen Vollmer.

his own way all right, but there may be only so many times you can play out the same ghastly-loopy obsessions without going stale. *Mulholland Drive,* which stars Naomi Watts as a blonde ingenue and Laura Elena Harring as an amnesiac shady lady, has some first-rate sex jokes and a pervasive feeling of dread that's very L.A.-*noir*ish. But Lynch is also the director who, in 1980, made *The Elephant Man* with such heartbreaking poignancy; and only a few years ago he directed *The Straight Story,* which had some real emotional power. Lynch needs to renew himself with an influx of the deep feeling he has for people, for outcasts, and lay off the cretins and hobgoblins and zombies for a while. *Mulholland Drive* is the product of David Lynch, Inc.

Fat Girl, WRITTEN AND DIRECTED BY Catherine Breillat, is about sisterhood and the loss of virginity, but don't let that put you off. It's not "sensitive" in that lyrical, airbrushed way we've come to expect from these films, especially those from France. Breillat's last movie, *Romance,* with its hard-core sequences, was a scandalous success, but I thought it was essentially porn with a Ph.D. *Fat Girl,* although it has a trace of sexual explicitness, isn't trying to be shocking (except for the denouement). It captures nicely the little flare-ups and sympathies between two sisters, Anaïs (Anaïs Reboux), who is roly-poly and rather glum, and Elena (Roxane Mesquida), who, at 15, is slightly older and considerably prettier.

Vacationing with their mother at a summer house, the sisters fight over dresses and diet. When Fernando (Libero De Rienzo), a twentyish Italian law student, puts the moves on Elena, Anais suffers through their escapades. She sees much more clearly than Elena what a rake Fernando is, but in her fantasies she would probably also like to have him for herself. There are many funny touches: the on-again-off-again patter between Fernando and Elena as he persuades her to give in to him; the hangdog way he delivers his phony endearments, as if he were boring himself with his own bull.

Fat Girl is a lovely minor achievement. It would have been major if Breillat had been more expansive with respect to Anaïs instead of contentedly letting her go on about her lumpish ways. She's not making fun of Anaïs, exactly, but Breillat's not baring this girl's soul, either. ■

THEATER JOHN SIMON

Guns of August

Ian McKellen and Helen Mirren go at it in Strindberg's marital hatefest; LaBute's a brute with *The Shape of Things.*

Dance of Death
The play by Strindberg, starring Ian McKellen and Helen Mirren.

The Shape of Things
By Neil LaBute; starring Paul Rudd, Gretchen Mol, Frederick Weller, and Rachel Weisz.

Unwrap Your Candy
By Doug Wright.
See Theater listings for details.

IN THE SPIRIT OF FAIRNESS, I guess, one must do unto Strindberg as one did unto Ibsen. On the heels of last week's mangling of *Hedda Gabler,* we get a not dissimilarly debased Strindberg masterpiece, complete with two British stars and a prominent British director to add cachet to the deconstruction, plus the now customary young monolingual American playwright to provide what is called, rather grandly, an adaptation.

Dance of Death spans three days in the 25-year-old marriage of Captain Edgar (no last name), commander of a tiny island off the Swedish coast, and his wife, Alice, a onetime actress, who live in a tower, formerly a prison. The marriage was and is a battlefield. Edgar drinks heavily, is constantly broke, offends everyone, and brutalizes Alice. She lacerates him with stinging ironies (at which he is no piker, either), and does her best to sour his existence; they have no friends, their children are away on the mainland, although Edgar adores his daughter, whom each parent uses as a weapon against the other; the unpaid servants keep quitting, the couple's credit is shot, and the larder is empty.

Anniversary party: Mirren and McKellen in *Dance of Death.*

Now along comes Kurt, Alice's cousin, back from years in America, to take over as the island's quarantine officer. Both Edgar and Alice woo him as an ally in their internecine skirmishing. Kurt introduced Edgar to Alice; Edgar, however, was instrumental in Kurt's ex-wife's snatching custody of their beloved children. Kurt's uneasy loyalties are divided as he becomes the sounding board in turn of one spouse and then the other. Dance music from a party given by the army medical officer—to which the spouses were not invited—drifts tauntingly into their ears; later, there is a storm, which this production overdoes like so much else.

As Edgar, Sir Ian McKellen, an epigone of the great knights who by now have mostly died out of the English theater, endeavors to maintain their tradition but gives a performance far too mannered, posturing, and languidly spoken, his words emerging slowly and

Photograph by Joan Marcus.

stickily, like gum pulled from his mouth. The usually admirable Helen Mirren, as Alice, matches McKellen in attitudinizing demeanor and affected speech, and both—no doubt on Sean Mathias's directorial prompting—play as much as possible, and beyond, for belly laughs. We miss the full oppressive sense of a mutually destructive love-hate. David Strathairn, as Kurt, owning neither the speech melody nor the elaborate trickery of the wily Brits, is even more lost than the part calls for.

Santo Loquasto's two-level set has epic sweep, the costumes displaying his customary savvy; Natasha Katz's lighting can be aptly splashy or sparing. Richard Greenberg's adaptation comprises some cuts, a few cutenesses (e.g., "He gets so puffed up, there isn't room for the room"), an occasional clinker (e.g., "that's not the worst implication of the situation"), and not a few annoyingly anachronistic modernisms, such as the oft-repeated "bottom-feeders," which others have rendered as "trash" (Meyer), "scum" (Sprinchorn), or "rabble" (Carlson). Nevertheless, the play's gargoylishly grimacing grandeur cannot be wholly obliterated.

WE LIVE IN A SAD ERA THAT MISTAKES mean-spirited arrogance for intellectual daring, juvenile nastiness for independence of mind, the dung beetle for the artist. Neil LaBute, in his repellent movies and plays, has consistently exhibited not mature insight into the nature of evil but a prurient burrowing into gleefully accumulated muck.

One cannot deny his current offering, **The Shape of Things**, a certain smart-ass cleverness. LaBute knows that a vaguely conciliatory ending justifies for unthinking viewers all foregoing excess. If the butt of profuse, reveled-in viciousness shows some composure in the end, the indignities heaped on him or her are forgiven: One final percent of decency whitewashes 99 of antecedent beastliness.

The Shape of Things concerns four college students' psychosexual interaction. Adam, a part-time museum guard in a small college town (to subsidize his English-lit studies), tries to stop another student, Evelyn, from unduly approaching a statue with a can of spray paint. The young woman, whose speech and behavior reek of defiance bordering on dementia, disapproves of the puritanism that placed a plaster fig leaf over the genitals of a statue of God. Before long, she has seduced the youth into calling her for a date—she spray-paints her phone number on the lining of his seemingly only jacket—then accomplishes her aim of painting a red penis on the statue.

Soon Adam and Evelyn are lovers, and she is hatching a mysterious project for a master's degree in fine arts. Fulfilled, the pair can view with complacent amusement the forthcoming marriage of Adam's ex-roommate Philip to Adam's former classmate Jenny, the wedding to take place in a water tank that they, too, will be immersed in. In no time, however, Evelyn has made Adam completely over, including a totally gratuitous nose job, which he shamefacedly disguises as an accidentally broken nose.

She also manages to break up this long-standing friendship by indirectly bringing about a reawakening attraction between Adam and Jenny: a sudden kiss, and possibly a good deal more, about which the play remains ambiguous. Certain it is that the wedding is off, and that Evelyn's M.F.A. project is revealed as an unparalleled abomination at which the school does not demur in the least.

I can't give away more without stooping to LaButean lack of principle but can assure you that the victim's feeble rejoinder and a concluding palliative moment hardly put things to right. The author's gloating hostility extends even to the breaks for scene shifts, during which (as LaBute wrote, in timely fashion, in the *Times*) "eleven blistering tracks by the Smashing Pumpkins [are] played at a volume just shy of . . . a jet flying low over Manhattan." Under the author's direction, Paul Rudd, Frederick Weller, and especially Gretchen Mol perform commendably, but the gifted Rachel Weisz, as Evelyn, overacts brazenly. In London, Harold Pinter, Pumpkin-blasted, left before the curtain rose, thus doing, for once, the proper thing.

DOUG WRIGHT'S **Unwrap Your Candy** BEgins with the cast onstage impersonating the audience. Their interior monologues are mildly amusing, as are, between the three constituent one-acters, the supposed thoughts of actual spotlighted audience members given in voice-over. Less amusing are the playlets themselves: about the auctioning of the precious violin of a prematurely dead prodigy; a louche would-be buyer shown around a house—the site of a hideous, unsolved murder—by a jittery female real-estate agent; a dialogue conducted by a pregnant mother with her unborn, increasingly sinister son. Good acting, production values, and the author's direction raise this a touch above mediocrity. ■

IN BRIEF

Television | John Leonard

• **Wolf Girl** (OCTOBER 16; 9 TO 11 P.M.; USA) opposes two freak shows: One is Tim Curry's traveling circus, with Victoria Sanchez as his hypertrichositic star attraction, Grace Jones as a hermaphrodite, and the usual singing and dancing midgets. The other, where this circus stops, is a semirural, Stephen King sort of town with its beastly teens, its *Blair Witch* woods, and its *Rocky Horror* scientist (Lesley Ann Warren), who's just batched up a super-depilatory for a cosmetics company. Alas, the same serum that removes hair from poor Victoria's body seems also to grow it on her soul. A corpse or two later, it's as if Carrie had gone to a Weimar cabaret. Vulgar fun.

• **Robin Cook's "Acceptable Risk"** (October 21; 8 to 10 P.M.; TBS) plunks down research scientist Chad Lowe and his grad-student wife Kelly Rutherford in a New England house that may or may not be haunted by the ghost of a Salem woman lynched for witchcraft but that is certainly full of a strange mold whose spores might constitute a miracle cure for degenerative brain disease if they didn't also turn Chad, Sean Patrick Flanery, and their lab team into oversexed paranoid homicidal maniacs. Lots of corporate greed and handheld bad behavior, plus fire and pentagrams.

• **Jenifer** (October 21; 9 to 11 P.M.; CBS) resuscitates the true-life disease-of-the-week inspirational docudrama by throwing lots of talent at it. When downtown theater-group director Laura San Giacomo is diagnosed with amyotropic lateral sclerosis (ALS), not only do her sisters (Jane Kaczmarek and Annabella Sciorra) and her mother (Jane Alexander) rally round and raise money for medical research, but Rob Morrow plays her doctor, Julianna Margulies is her shrink, Camryn Manheim is her nurse, Edie Falco sells her a wheelchair, and I haven't even mentioned Marisa Tomei or Scott Wolf. Too many of these people talk directly to the camera, but all of them are so persuasive that it's actually thrilling to learn that the real Jenifer Estess is still hanging on. ■

CLASSICAL MUSIC PETER G. DAVIS

Good Grief

Taking proper measure of the times, Claudio Abbado and the Berlin Philharmonic brought Beethoven to Carnegie Hall's mourning audience.

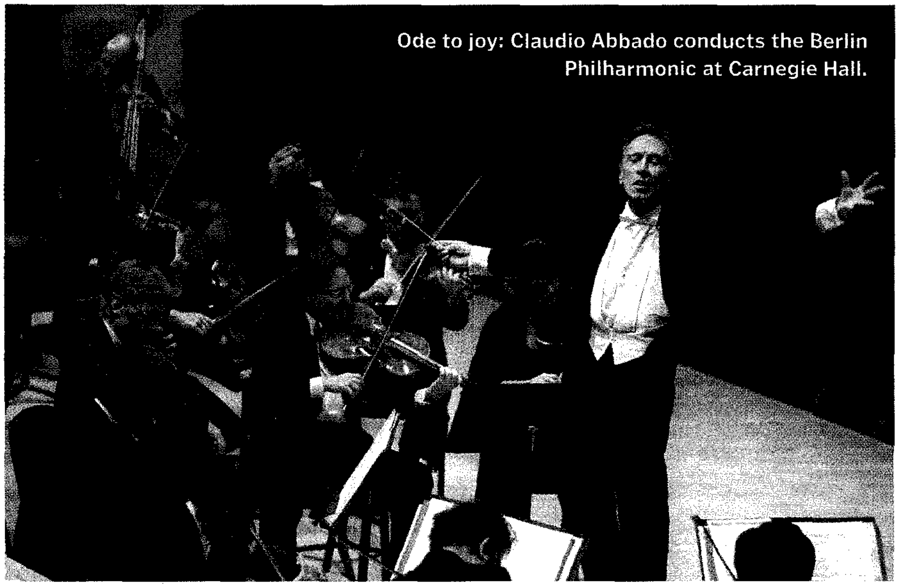
THERE WERE NO COMPLAINTS when the **Berlin Philharmonic** decided at the last minute to feature four Beethoven symphonies on the three programs that opened Carnegie Hall's 111th season instead of the scheduled music by Wagner, Mahler, and Webern. Few composers have more to say to audiences in times of conflict, stress, and sorrow than Beethoven, and there were palpable signs that his music was weaving its familiar spell at the first concert, which included the *Egmont* Overture and *Eroica* Symphony. And there was much to contemplate: not only last month's tragic events but also the recent loss of Isaac Stern, whose name became virtually synonymous with Carnegie Hall ever since he launched the drive that saved the building from demolition in 1960.

There were also concerns about Claudio Abbado, now in his farewell season as artistic director and principal conductor of the Berlin Philharmonic and recovering from a serious bout of stomach cancer. Fortunately, all appears to be well on that score. Looking gaunt but vigorous, Abbado presided over his own patented brand of Beethoven, one that has lost none of its distinguishing traits: crystalline in texture, athletically fleet, and stylishly phrased. Nothing could be further from the sleekly groomed, minutely calibrated, but always German-rooted interpretations of his Berlin predecessor, Herbert von Karajan. Yet even those who find Abbado's internationalized brand of Beethoven rather impersonal and lacking in character would have to admit that the orchestra's commitment to its maestro's approach was complete and fervently played.

Although Mahler's Seventh Symphony was sidelined, bass-baritone Thomas Quasthoff sang five of the composer's songs, which took on an extra measure of poignancy in this context. Seldom has the bittersweet resignation of "Ich Bin Der Welt Abhanden Gekommen" (I Am Lost to the World) hovered more quietly in the air or quivered with such otherworldly beauty. Quasthoff is one of today's most eloquent singers of German song, and his inward-looking artistry was especially welcome on this emotion-laden occasion.

Berlin Philharmonic
Conducted by Claudio Abbado at Carnegie Hall.

Idomeneo
The opera by Mozart, conducted by James Levine at the Metropolitan Opera. See Classical & Dance listings for details.



Ode to joy: Claudio Abbado conducts the Berlin Philharmonic at Carnegie Hall.

MOZART'S **Idomeneo** HAS BECOME a repertory piece at the Met since it first arrived in Jean-Pierre Ponnelle's grandly scaled production nineteen years ago, typical of that late director's penchant for relocating operatic subjects dealing with Greek and Roman antiquity in the period in which they were composed. I still fail to grasp how the sight of ancient Cretans dressed as bewigged eighteenth-century courtiers brings us closer to Mozart's noble *opera seria,* but never mind. At least the singers have never seemed bothered by the conceit, and the cast of the present revival is in most respects a strong one.

The title role is another wise choice for Plácido Domingo in this autumnal stage of his singing career. As a sorely beset Idomeneo cautiously adjudicating political and personal problems, the tenor almost seems to be rehearsing for the future as he gradually transforms himself into a discreet operatic administrator. After paring away the role's tougher vocal challenges (the longer version of "Fuor Del Mar" and the extended final aria), Domingo handles what's left with his customary good musical taste and shrewd vocal legerdemain. The best singing, however, comes from Susan Graham, whose passionate involvement with Idamante's predicament is as convincing as her stunning technical command of the notes. Dawn Upshaw's light soprano is sounding rather thin these days, and Ilia ideally requires a richer sound, while Carol Vaness, an over-the-top Elettra even if the audience loved every campy moment, tends to turn squally when the going gets tough. These are only minor distractions, though, more than smoothed over by James Levine as he conducts an opera that he clearly adores. ■

Photograph by Chris Lee.

ART **MARK STEVENS**

History's Hand

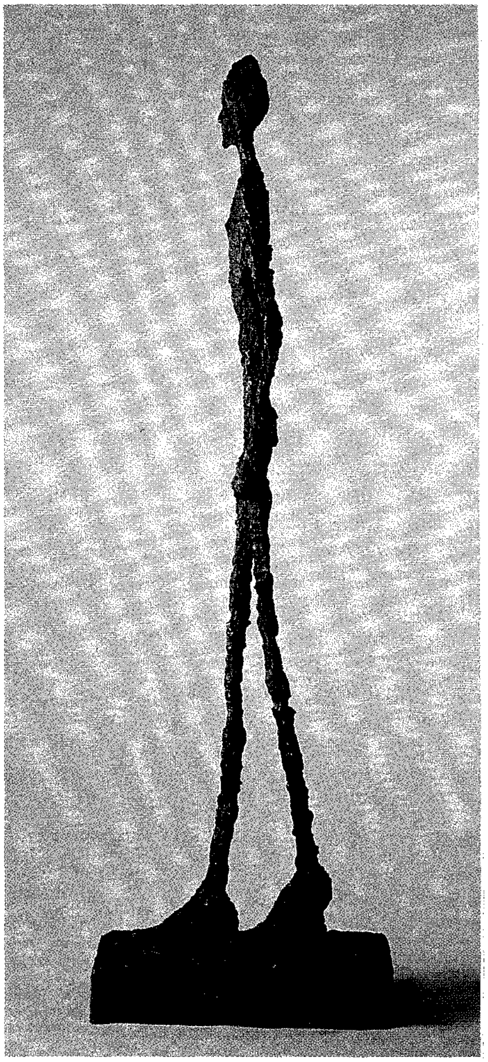
A timely Giacometti retrospective at the Museum of Modern Art suggests that he captured something essential about the last century that's relevant again today.

DOES THE TWENTIETH CENTURY have a face? Is there an iconic human image that captures not just the likeness but also the essential character of the epoch? The soulful Giacometti (1901–66) comes closer than anyone else to providing that singular countenance. The heads and figures that he began to make around mid-century seem to emerge from the difficult clay of his era, as if cast into life by the fundamental pressures of modern history. That such an artist should have a retrospective this fall at the Museum of Modern Art seems strangely providential. The millennium is a natural moment, of course, to reconsider the iconic images of the past century. But the destruction of the World Trade Center—which some observers believe marks a "return to history" after a period of oblivious indulgence—also gives renewed urgency to Giacometti's art. Perhaps the twentieth century has never really left us.

Giacometti himself chose to leave behind a more playful early approach to art, which was part of the Parisian surrealism of the thirties, in order to make his celebrated iconic figures. In the art world, some people—especially those who, like me, distrust the earnest—have actually preferred Giacometti's early surrealist sculpture to his later, more famous work. Giacometti's haunting figures could sometimes seem overloaded with high-flown feeling. They could become a cliché of our culture, something for corny humanists to extol and Gauloise-smoking college students besotted by existentialism to admire. ("I can't go on; I must go on.") But the word that came to my mind, as I looked at them this dark autumn, was *undeniable.* It doesn't matter whether you love them or hate them. And it doesn't matter if you are indifferent to them. They are part of the imaginative skyline.

Alberto Giacometti
At the Museum of Modern Art; through 1/8/02.

At MOMA, the retrospective—jointly organized by Carolyn Lanchner and Anne Umland for MOMA and Christian Klemm and Tobia Bezzola for the Kunsthaus Zürich—gives considerable weight to Giacometti's surrealism and paintings. It is installed on two floors, with the first floor dominated by his surrealist sculptures and the second by his painting and classic figurative sculpture. What soon becomes clear in the room of surrealist objects is that the work of the Swiss artist was from the beginning much more serious-minded, less clubby and more in earnest, than that of the Parisian surrealists who befriended him. His bristling *Disagreeable Object, To Be Thrown Away* displays the kind of charming, campy attitude cultivated by the surrealists. But his great works of the period do not have the look of a café style. They appear more necessary, even needy. *Woman With Her Throat Cut* is far more disturbing than the erotic crimes dreamed up by most surrealists. It is more truly visceral and less like a parlor game. The bones themselves could almost be knives. And *The Palace at 4 A.M.* is more than just another dreamy stage set. The careful geometries define the space of thought. The symbols—a bird, a spinal cord, a woman—trace the lineaments of the imagination. Giacometti has set the metaphysical table.



The skinny: Giacometti's *Walking Man* (1947).

In such works, Giacometti struggled to express some essential apprehension of the reality beneath surface appearances. He could finally do so only through touch. *Caress (Despite Hands)*—a work as paradoxical as a Zen koan—is a piece of marble that contains two lightly traced and incised hands on either side of what could be the thrown-back head of a woman, a pregnant bulge, or even a fetal form. In this piece, the desire to hold the ineffable—to know a touch more intimate than the hand can realize—is perfectly put. And it was this sensation of reaching for the unreachably real, of capturing the heart of paradox, that Giacometti took with him as he left official surrealism behind in the thirties.

In his portraits of the forties and fifties, Giacometti always sought the likeness—but did not settle for that simple reality.

Photograph courtesy of the Alberto Giacometti Foundation, Kunsthaus Zürich.

The head of any friend he depicted would be worked and reworked, sometimes becoming a kind of dense, blackened globe at the center of the image. From the knotty head radiated other lights and spaces in a kind of ever-expanding aura; the mind seemed to open into an endless succession of rooms. Giacometti's palette was dark and muddy, full of smudges, erasures, and scratchings. The paint itself became an earthy clay full of rich intimations—a plowed and seeded field rather than a harvested crop. Even if he had never made any three-dimensional objects, you would suppose that these were the paintings of a sculptor.

In the celebrated sculptures, too, the space around the figure became a vital part of the work. Giacometti was inspired, in part, by the idea and appearance of people viewed in the distance. The figures he made, whether tiny or large, seemed to capture not just a literal but a metaphorical sense of great distance—to imply immensities. What pulls, stretches, and elongates the figures? Surely it is those same large spaces that you find pulsing and radiating through the paintings. The sculptures stand out from the paintings, however, because they also appear more than personal. They seem to speak for a civilization, not just an artist, much like the stone heads on Easter Island or the hieratic statuary of Egyptian art. Each of his three major themes in the classic sculpture has an archetypal air. The walking men embody the striving of mankind, the standing women "the other," the busts consciousness itself.

What makes the figures iconic, however, is that they give body to the great questions and paradoxes of modernity. Would you call Giacometti's figures primitive or sophisticated, contemporary or archaic? They are all of the above. The figures, at once immediate and timeless, find eternity in the past yet stride forward into the future or gaze unblinkingly at what lies ahead. (With the exception of Brancusi, no artist has so seamlessly fused the modern and ancient.) Built of dribs and drabs, they are remarkably solid. They are light as air but ungainly. They appear both abstract and representational, spiritual and earth-bound, solitary and part of a crowd. They emerge from the mud of modern history—the *merde* of the twentieth century—but it is not possible to say with what viewpoint. Are these works pessimistic or optimistic? The only answer is yes. ■

RESTAURANTS **ADAM PLATT**

Class Act

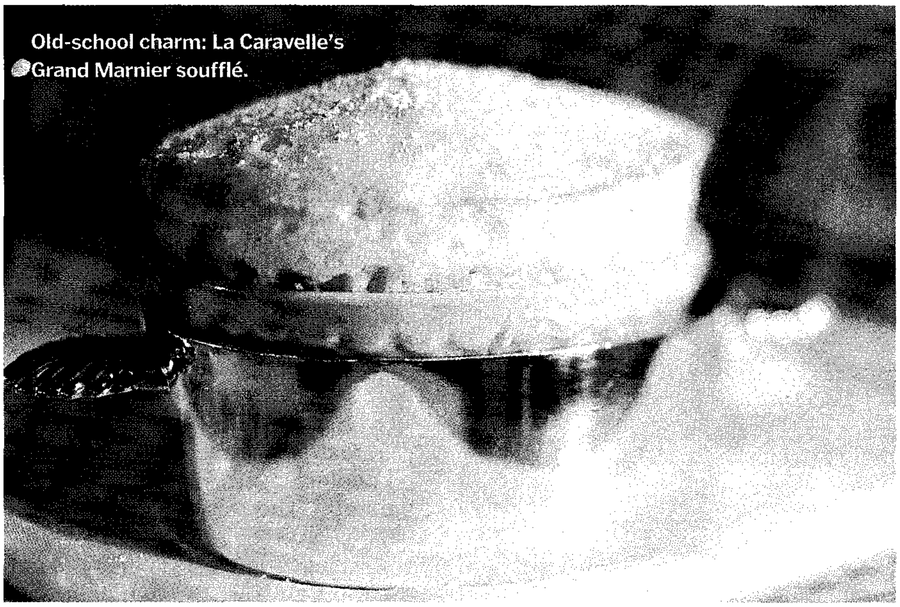
La Caravelle may have a fancy *nouvelle* menu, but at this venerable institution, you really ought to study the classics.

THE FRENCH POET PAUL VALÉRY once compared the gilded, Baroque interior of the original Maxim's, in Paris, to the inside of a well-appointed submarine. The extravagant restaurant, which was founded during the Belle Époque and had murals of reclining nudes, among other things, looked to him like a kind of time chamber sunk beneath the sea, "with all its period trappings." Valéry meant this description as a rebuke. But I've always liked it. After decades in business, any successful dining establishment, like Le Grand Véfour in Paris (est. 1784), say, or Katz's Delicatessen in New York (est. 1888), becomes part of the civic landscape, like a church or museum. It turns into a kind of refuge, a place of insular, old-world tradition and civility, sunk down below the waves, safe from the real world. Only tourists and the truly devout visit on a regular basis, but for the rest of us it's a comfort to know it's there.

With comfort at a premium in the city's dining community these days, it was my pleasure recently to visit **La Caravelle**, the most neighborly of Manhattan's grand old midtown restaurants. La Caravelle celebrated its fortieth anniversary last year in a characteristically understated way. There was no radical redesign of the interior—that happened in 1990, when the Maxim's-style scarlet rug and banquettes were replaced with a more understated scheme of green and peach—and only one celebratory party. The menu, however, has been slowly adjusted during the course of this year to accommodate what the proprietors, André and Rita Jammet, diplomatically call the "contemporary palate." The adjustment, as overseen by chef Troy Dupuy (formerly of Lespinasse in Washington, D.C.), is complete this month, and the effect is soothing and a little startling, like watching a racy new opera performed by a cast of expert period players in their beautiful old opera house.

La Caravelle
33 West 55th Street
(212-586-4252).

With its low ceiling, luminous green Parisian-street-scene murals, and long, side-by-side banquettes, La Caravelle ac-



Old-school charm: La Caravelle's Grand Marnier soufflé.

Photographs by Kenneth Chen.

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Tradition found: La Caravelle.

tually feels more like a cozy train car than an opera house, or even a submarine. The tables are covered in a waffly pattern of Frette linen, the waiters wear white topcoats, and, if you wish, you can still order elderly comfort food like truffled pike quenelles or crab Caravelle from a dwindling section of the menu called "Les Classiques." Feeling sentimental on my first visit, I did just that. But then I watched suspiciously as the other people at the table were served delicate plates laden with Dupuy's new, modernist creations. First came a gravlax-and-tuna combination, crowned with a net of Japanese seaweed salad in a strangely tangy mango vinaigrette. It was followed by deliciously condensed shellfish marmite (stocked with cockles and trendy kumamoto oysters), then a little dish of seared foie gras garnished with a smudge of odd, tropical-looking seeds. When I inquired about the seeds, the waiter gave a little bow. "It's passion fruit, *monsieur*," he murmured, with an ironic smile, "just like my mama used to make."

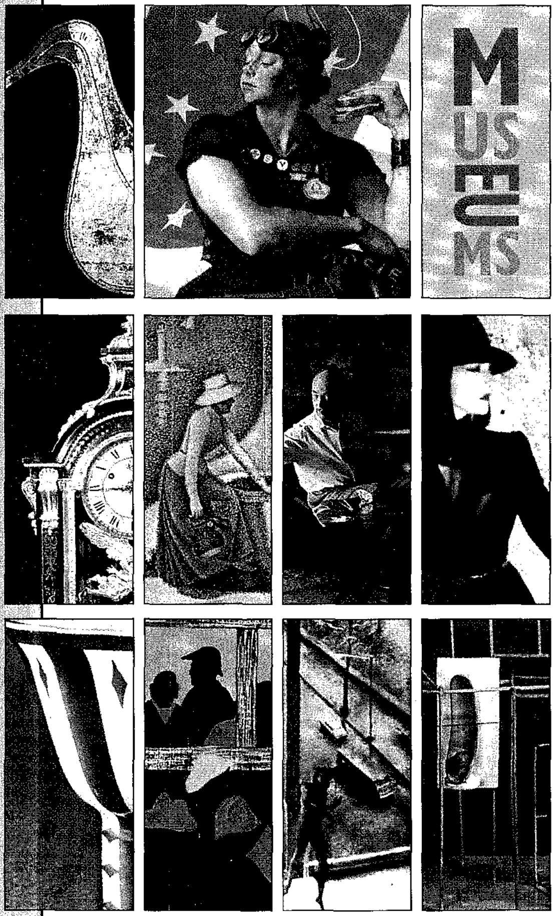
My uncle Frank, a staunch traditionalist, vouched for the marmite, but some of the other fusion items seemed a little thin. The claque of vegetarians at the table enjoyed a dish of sweetly tangy braised endives with chestnut purée, but a wispy open ravioli with chanterelles tasted mostly of sweet corn and bubbles. You couldn't say that about the crab Caravelle, mixed tableside in a creamy vinaigrette, or my fluffy pike quenelles, which were doused in spoonfuls of pink lobster sauce like some ethereal form of fat man's baby food. On my second visit to the restaurant, I had to be restrained from ordering the quenelles again, instead settling for the non-*classique* lobster, roasted chastely in herbs and olive oil and arranged on a prim bed of asparagus. The broiled rouget (with daikon radish and crunchy yellow lentils) had a similarly monkish, almost dried-out quality. Dupuy's light touch worked better on the exceptionally tender yellowtail fillet, served on a bed of tiny Japanese eggplants, with a crackling of Chinese rice noodles on top.

These arty Asian influences also leak into the brawny beef portion of the menu at La Caravelle. Good old filet mignon has been replaced by a New Age sirloin dish (with celery root, golden Chinese leeks, and two kinds of sesame sauce) that tastes vaguely like Mongolian barbecue. My friend the lamb nut was startled, though not displeased, to find his favorite food served in a mild curry sauce, decked with buckwheat sprouts and little heads of bok choy. The big, pink veal chop (served with shredded artichokes and Madeira sauce) was more recognizable, as was my Dover sole, culled from the traditional portion of the menu. It was expertly grilled, neatly deboned, and served with a boat of whipped mustard hollandaise thick enough to eat with a fork. The classic poultry dishes were just as satisfying, particularly the roasted country chicken (accompanied by a little platoon of cipollini onions) and the big Long Island duck for two, which is marinated for a day before cooking, carved at the table in big, crispy slices, and served over steamy wild rice, with a decorous finger bowl on the side.

On the evenings I visited, the crowd was composed of quiet families and wistful-looking older couples perched on the peach banquettes. They sipped the famous house mojito (vodka, crushed mint, sugar, lime, champagne) and poked around the aged wine list, which is thick and tattered as an old wallpaper sampler. Every one of the desserts was classic, except for a trio of beignets set in a Starbucks-like emulsion of mocha and Bailey's Irish Cream. The soufflés (chocolate, raspberry, Grand Marnier) had the perfect balance of lightness and heft, and if you ask the waiter, he'll also slip in a scoop of vanilla ice cream. If you're feeling modest, try the poached pear, with a speckling of candied macadamia nuts at the bottom. If you're feeling reckless, plunk for the chocolate marquise, a shiny dome of mousse with crunchy bits of dark chocolate buried in its interior, and the faintest hint of citrus. It's rich enough to be comforting, but too elegant to be decadent, which is as fitting a description as any for dinner at La Caravelle. ■

La Caravelle, 33 West 55th Street (212-586-4252). Lunch, Monday through Friday, noon to 2:30 P.M.; dinner, Monday through Saturday, 5:30 to 10:30 P.M. Dinner prix fixe, $68. A.E., M.C., V.

GREAT MUSEUMS



Manhattan's magnificent museums are your ticket to worlds of wonder, imagination, and beauty. Within these pages you'll find reasons to explore exhibits on ancient jewels, the art of time, and avant-garde glasswork. And within a few blocks, you'll find retrospectives on the art and music of Brazil and the New York painter John Koch. Pastoral scenes of southern France, extraordinary American folk art, and the famed work of Giacometti are all on display. And two of New York's fabled museums celebrate new homes this autumn. Turn here to begin your explorations.

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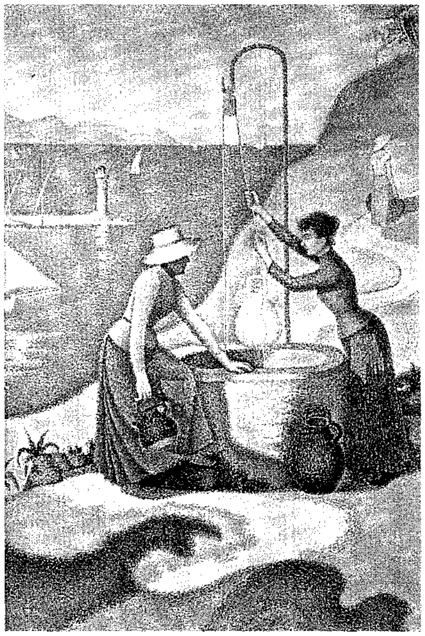
535-7710; www.metmuseum.org

This season, the Metropolitan Museum presents a sweeping selection of exhibitions certain to dazzle visitors. Glorious views of the Mediterranean rendered in brilliant, myriad dots and mosaic-like squares abound in "Signac 1863-1935: Master Neo-Impressionist" (through Dec. 30). This exhibition of more than 120 works is a long-overdue tribute to the essentially self-taught artist who studied the works of the Impressionists and expanded upon the innovations of his more celebrated contemporary, Georges Seurat. A complementary exhibition drawn from the Metropolitan's rich collection, "Neo-Impressionism: The Circle of Paul Signac," features 60 paintings, watercolors, drawings, and prints by Signac's friends and colleagues.

"Pieter Bruegel the Elder, Drawings and Prints" (through Dec. 2) offers a new perspective of the celebrated painter by exploring his impact as a draftsman and graphic artist. The largest survey ever assembled of this 16th-century Netherlandish artist's drawings and prints reveals his ability to render the natural world in exquisite detail while wryly commenting on peasant life and human folly through allegorical themes.

"Glass of the Sultans" (through Jan. 13, 2002) provides a rare glimpse of objects prized in their own time in Europe, western Asia, and northern Africa that inspired glass artists ever since to create bold new forms. All major techniques of glassmaking – blown, mosaic, cold cut, engraved, and painted glass among them – produced and appreciated in the Savafid (1501-1732), Ottoman (1281-1923), and Mughal (1526-1858) empires as well as works by 19th-century European artists who strove to imitate the jewel-like color palette known to Islamic glassmakers will be shown.



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WOMEN AT THE WELL, OPUS 238, 1892.
PAUL SIGNAC. MUSÉE D'ORSAY, PARIS

THE MUSEUM OF MODERN ART

11 W. 53rd St., Hours: Sun. to Tues., Thurs., Sat.
10:30 a.m. – 5:45 p.m., Fri. 10:30 a.m. – 8:15 p.m.,
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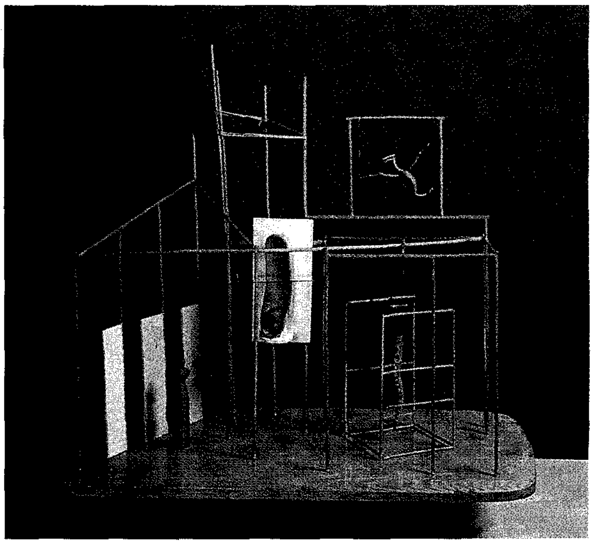
The Museum of Modern Art celebrates Alberto Giacometti's centenary with the first major New York City museum exhibition in almost three decades devoted to the renowned Swiss sculptor, painter, and draftsman. Organized by MoMA in collaboration with the Kunsthaus Zürich, and with the active cooperation of the Alberto Giacometti Foundation, "Alberto Giacometti" (through Jan. 8, 2002) presents some 90 sculptures, 40 paintings, and 60 drawings, including plaster works rarely seen outside of Zürich.

The retrospective encourages an intensive look at Giacometti's career. In addition to a representative selection of the filament-thin figures that became the artist's signature style in the years after World War II, the exhibition presents a nearly comprehensive group of the enigmatic, elliptically erotic objects made during the late twenties and early thirties, when he was closely associated with the Surrealists. Perhaps the most magical of all the Surrealist-influenced work, *The Palace at 4 a.m.*, seems to bend the physical limits of sculpture, fusing the material and the immaterial.

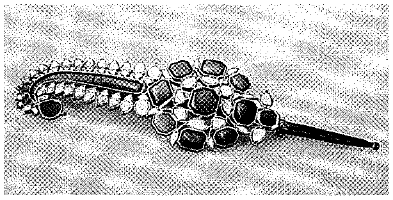


THE PALACE AT 4 A.M. 1932. ALBERTO GIACOMETTI

The attenuated figures Giacometti began to produce around 1947 were immediately viewed as emblematic of the anxiety of the time. Although a pair

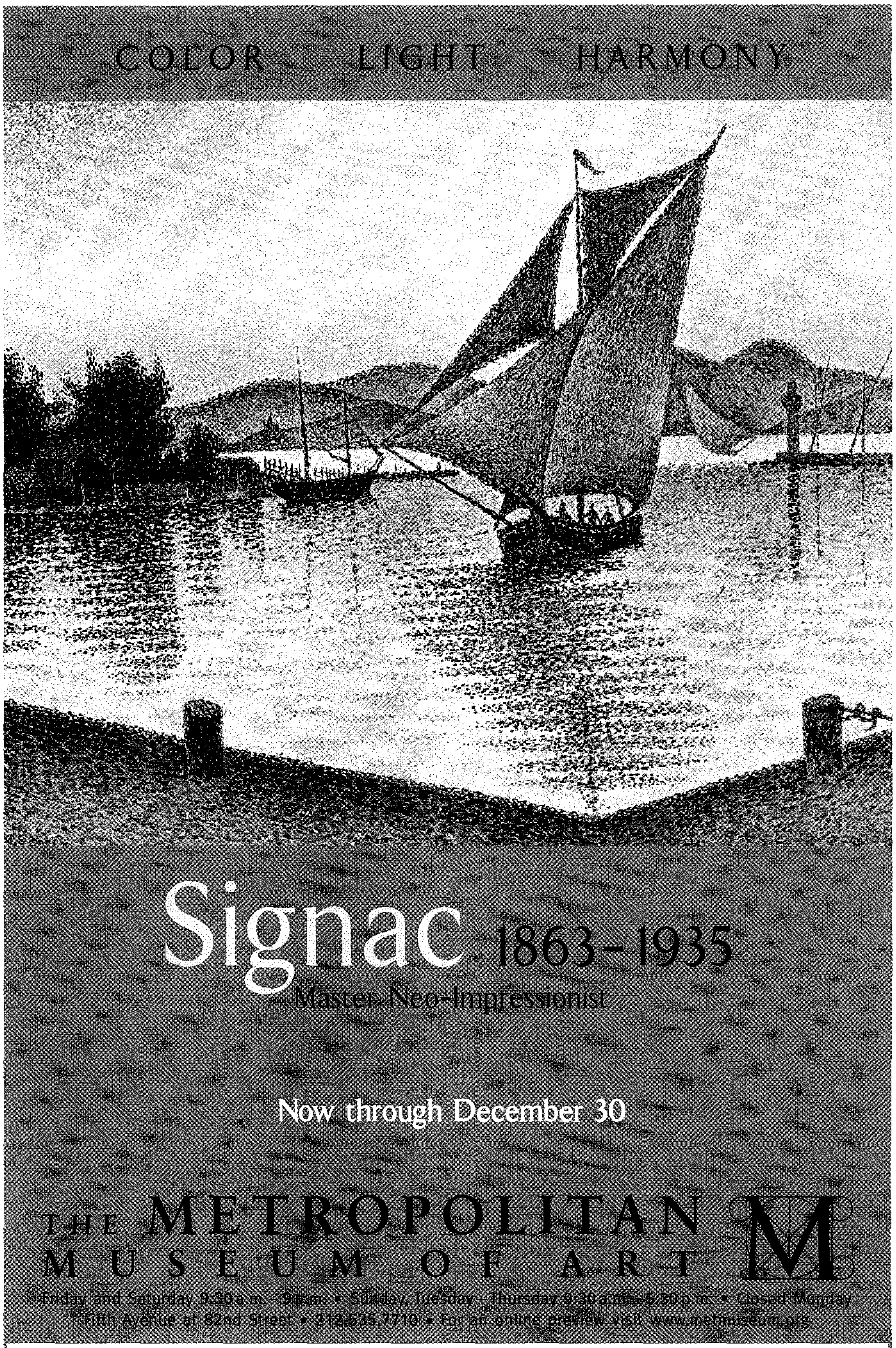
"Treasury of the World: Jeweled Arts of India in the Age of the Mughals" (open Oct. 18) is a once-in-a-lifetime opportunity for visitors to experience more than 300 spectacular examples of Mughal and other related jeweled objects from The al-Sabah Collection, Kuwait National Museum. The display evokes the refined Mughal and Deccan courts, renowned for their wealth, high culture, and love of precious objects. Massive rubies and emeralds carved with floral designs, personal jewelry decorated brilliantly with enamel, and historically important courtly jewels all reflect India's sensitive craftsmanship in the jeweled arts.

"TREASURY OF THE WORLD" *TURBAN ORNAMENT*, GOLD WITH CHAMPLEVÉ AND OVERPAINTED ENAMELS; SET WITH EMERALDS AND DIAMONDS. THE AL-SABAH COLLECTION, KUWAIT NATIONAL MUSEUM



of essays by Jean-Paul Sartre reinforced such Existential associations, Giacometti's own view was very different. His often-stated purpose was "to render my vision," by which he meant his constant attempts to capture the fleeting nature of human perceptual experience. The paintings and drawings he made throughout his life, but especially the portraits of the 1950s, demonstrate a marvelous touch and an unrelenting eye.

According to MoMA curator Anne Umland, Giacometti "moved between mediums with a fluidity unsurpassed by any of the other great modern artists of the past century, with the exceptions of Pablo Picasso and Henri Matisse." The opportunity to view the entire career of this twentieth-century master should not be missed.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Tickets not required for special exhibitions.
The exhibition is made possible by The Florence Gould Foundation.
The exhibition was organized by The Metropolitan Museum of Art in New York, the Réunion des Musées Nationaux / Musée d'Orsay in Paris, and the Van Gogh Museum in Amsterdam.
An indemnity has been granted by the Federal Council on the Arts and the Humanities.
Paul Signac, *The Port at Sunset, Saint-Tropez, Opus 236*, 1892, Private collection, London © 2001 Artists Rights Society (ARS), New York / ADAGP, Paris.

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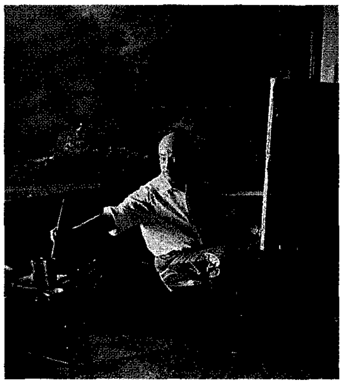
THE NEW YORK HISTORICAL SOCIETY

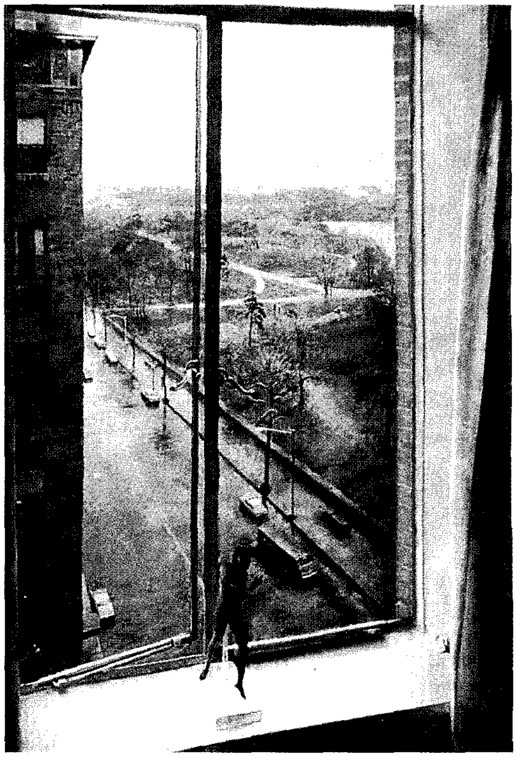
2 W. 77th St. at Central Park West, Hours: Tues. to Sun., 10 a.m.-5 p.m., 873-3400; www.nyhistory.org.

This fall, The New York Historical Society presents two new ways of looking at New York. The highlight of the fall season showcases the richly hued world of a New York master. The first critical retrospective of painter John Koch (1909-1978) in over 25 years, the exhibition "John Koch: Painting A New York Life" (Oct. 16 through Jan. 27, 2002) celebrates the virtuoso realist and portraitist who rendered in jeweled-tones and painterly detail a world of artists' models and music students, cocktail parties, and conversations, tabletop still life, and window vistas from his elegant apartment overlooking Central Park. See the city as Koch did in a special preview on the Historical Society's Web site at www.nyhistory.org/koch.

Greatly anticipated on both sides of the "pond," the groundbreaking exhibition "The British in New York" (through Jan. 13, 2002) explores the unbroken cultural ties between Great Britain and New York City by focusing on British influence on the city's commerce, culture, and politics. From the founding of the St. George's Society at Fraunces Tavern in 1770 to the present day, this visually compelling exhibition highlights significant British contributions to life in New York throughout the five boroughs. Sponsored by the St. George's Society of New York in conjunction with the UKWITHNY Festival, *The British in New York* is part of a citywide festival of more than 100 events celebrating the vital relationship between New York and England, Northern Ireland, Scotland, and Wales. For more information, as well as frequently updated event listings and details, please visit www.ukinny.com.

BELOW LEFT: JOHN KOCH, 1954
PHOTOGRAPH COURTESY OF LIDA MOSER
BELOW: CENTRAL PARK LOOKING NORTH, 1967
JOHN KOCH, 1909-1978





SOLOMON R. GUGGENHEIM MUSEUM

1071 Fifth Ave. at 89th St., Hours: Sun. to Wed. 9 a.m. – 6 p.m., Fri., Sat. 9 a.m. – 8 p.m., Closed Thurs., 423-3500; visitorinfo@guggenheim.org, www.guggenheim.org.

Celebrate Brazilian culture this fall at the Solomon R. Guggenheim Museum with a diverse array of programs offered in conjunction with the special exhibition "Brazil: Body & Soul" (Oct. 19 to Jan. 27, 2002). The exhibition brings together masterpieces from the 17th and 18th centuries, including the monumental São Bento altarpiece with exceptional works of modern and contemporary art. The Guggenheim Film Series, "Brazil on Screen," (through Jan. 11, 2002) explores the dynamic and diverse range of Brazilian film and video spanning 70 years.

"Works & Process," the Solomon R. Guggenheim Museum's performing arts program, presents "Brazil Dance, Music & Spirit," a rich sampling of Afro-Brazilian dance and music on Nov. 4 and 5 at 8 p.m. Also, "From the Amazon River to Philip Glass" featuring music performed by the Brazilian Uakti Ensemble on instruments of their own making which sometimes mimic their Amazonian predecessors takes place on Nov. 19 and 20 at 8 p.m. Every Friday and Saturday evening from 5 to 8 p.m., enjoy WorldBeat Jazz featuring Brazilian-influenced jazz performed by renowned artists and their trios (free with museum admission).

Also on view, "Norman Rockwell: Pictures for the American People" (Nov. 16 to March 3, 2002). Best known for his nostalgic and humorous pictures of American life, Norman Rockwell has become a

AMERICAN FOLK ART MUSEUM

Current address: American Folk Art Museum/Eva and Morris Feld Gallery at Lincoln Square, Columbus Ave. between 65th & 6th streets, Hours: Tues. to Sun. 11 a.m. - 7:30 p.m., Mon. 11 a.m. - 6:00 p.m., 595-9533.
Opening December 11: American Folk Art Museum, 45 West 53rd St., Hours: Tues. to Sun. 10 a.m. - 6 p.m., Fri. 10 a.m. – 8 p.m., Closed Mon., 977-7170; www.folkartmuseum.org

Folk Art has a new face and a spectacular new home–opening Dec. 11–at 45 West 53rd Street. The Museum's magnificent new building, designed by innovative architects Tod Williams Billie Tsien and Associates, proclaims the importance of folk art as a vital component of mainstream artistic expression and celebrates the extraordinary accomplishments of "ordinary" people.

Discover one of the world's finest folk art collections in an exciting journey through three centuries. "American Anthem" salutes America's rich cultural heritage with an inaugural season of exhibitions devoted to major new gifts to the permanent collection, from 18th and 19th century paintings, sculpture, fraktur, scrimshaw, and furniture in the Ralph Esmerian Collection, to "Darger: The Henry Darger Collection," a view into the private world of one of the most important self-taught artists of the 20th century.

While the Museum eagerly awaits the opening of its new building, it continues to present exhibitions at its recently renovated Eva and Morris Feld Gallery at Lincoln Square on the upper west side. Currently on view are: "Quilted Constructions: The Spirit of Design," prize winning quilts by 14 international quiltmakers, "Building a Museum," an architectural installation by Tod Williams Billie Tsien and Associates, exploring the design process and construction of the new building, and "Recent Acquisitions," highlights of new gifts to the collection.

HUDSONIAN CURLEW WEATHERVANE
ARTIST UNIDENTIFIED, C. 1874
GOLD LEAF ON SHEET METAL, IRON STRAPS

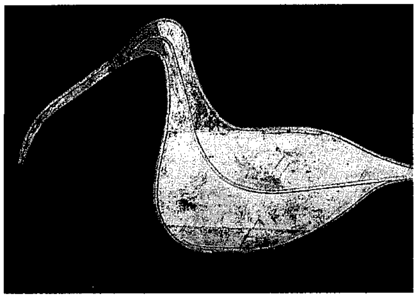


Photo by John Bigelow Taylor, NYC

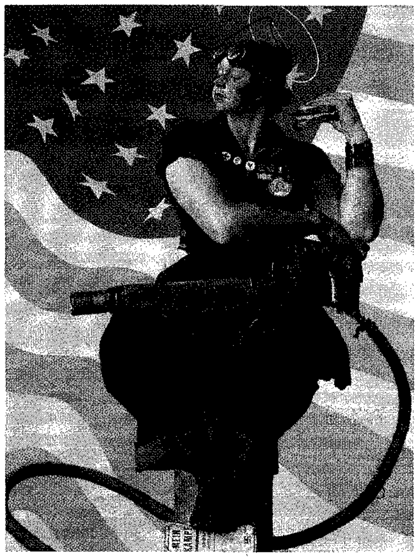


Photo Courtesy of The Norman Rockwell Museum at Stockbridge

ROSIE THE RIVETER, 1943
THE SATURDAY EVENING POST
NORMAN ROCKWELL
STORY ILLUSTRATION, OIL ON CANVAS

cultural icon of twentieth century America. Reexamine the master artist and illustrator's work through over 70 of his oil paintings and all 322 of the covers that he created for The Saturday Evening Post. (Timed tickets required, www.Ticketweb.com). Nov. 26 at 7 p.m. enjoy a lecture featuring Norman Rockwell's son Peter called "Confessions of a Reluctant Model: Peter Rockwell."

MEET THE
NEW FACE OF
FOLK ART

AMERICAN
FOLK ART
MUSEUM

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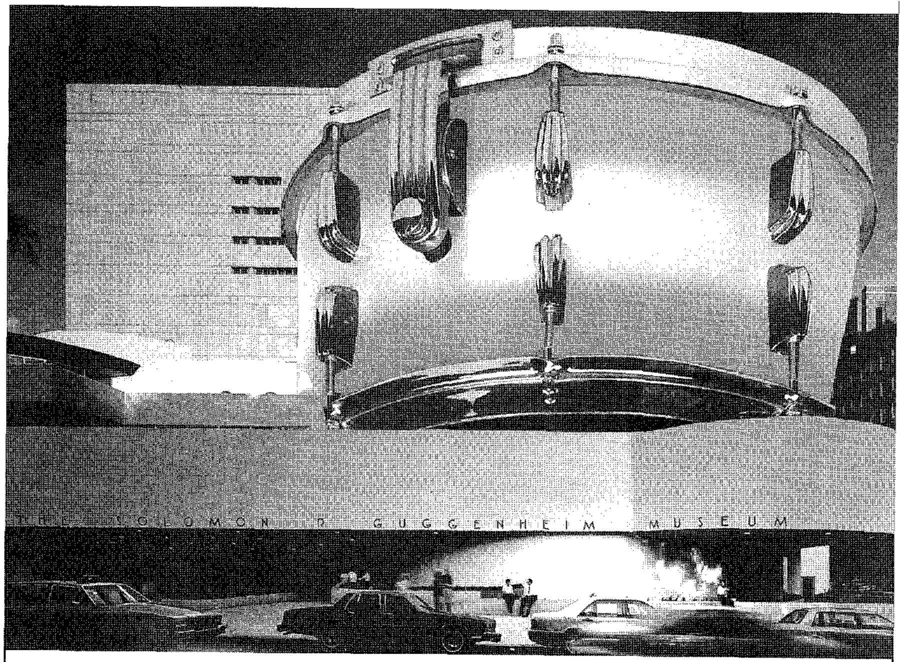

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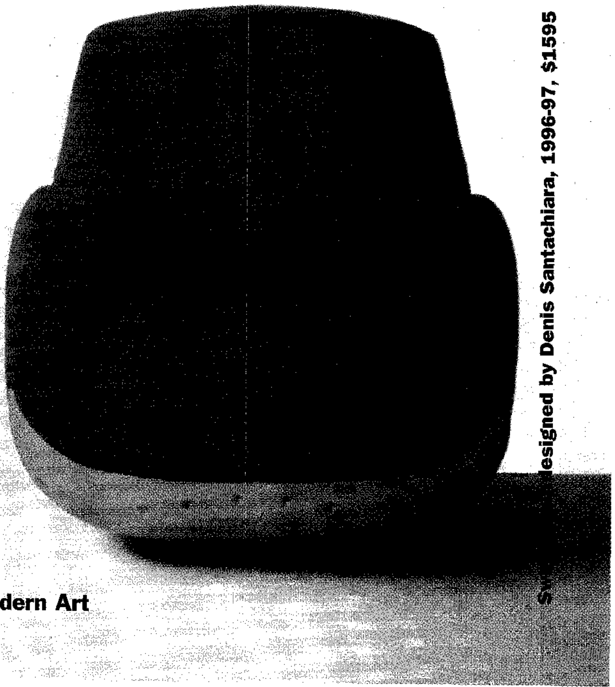


The Museum of Modern Art

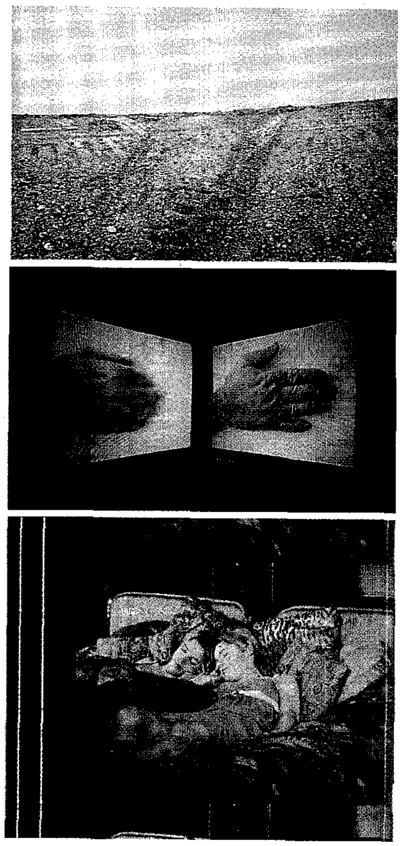
WHITNEY MUSEUM OF AMERICAN ART

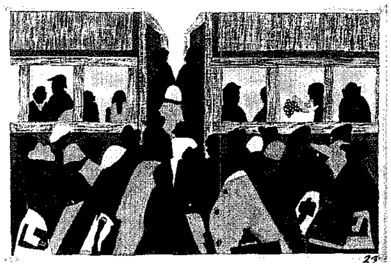
945 Madison Ave. at 75th St., Hours: Tues., Wed., Thurs., Sat., Sun. 11 a.m. - to 6 p.m., Fri. 1 - 9 p.m., Closed Mon., 570-3676, 1-800-WHITNEY; www.whitney.org

The leading institution of American art and culture, and an essential forum for contemporary artists, the Whitney provides unwavering support for the art of this country.

This fall brings "Into the Light: The Projected Image in American Art 1964-1977" and "Over The Line: The Art and Life of Jacob Lawrence," as well as paintings by Alex Katz, photographs by Sharon Harper, works on paper by Charles

TOP: *MUNICH ROTARY*, MICHAEL HEIZER, 1969
MIDDLE: *ECHO*, DENNIS OPPENHEIM, 1973
BOTTOM: *LUPE*, ANDY WARHOL, 1965





AND THE MIGRATION SPREAD, 1941
OVER THE LINE: THE ART AND
LIFE OF JACOB LAWRENCE

Burchfield, video projections by Burt Barr, and new installations by Arturo Herrera and Paul Pfeiffer.

Now on view, "Alex Katz: Small Paintings" presents over 75 of Katz's exquisite small paintings, dating from the mid 1950s to the present.

Opening Oct. 18, 2001, "Into the Light: The Projected Image in American Art 1964-1977" focuses on some of the most significant moving image installations ever made. Included are early pieces by Bruce Nauman, Dan Graham, Andy Warhol, Vito Acconci, Joan Jonas, Robert Morris and Yoko Ono. On view through Jan. 6, 2002, it concludes, from Jan. 15 to 27, with the New York premiere of Michael Heizer's *Actual Size: Munich Rotary*.

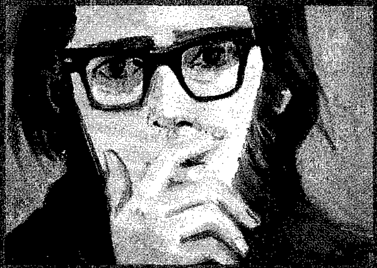
"Over the Line: The Art and Life of Jacob Lawrence," the most complete retrospective of the late artist's work, opens on Nov. 8. More than 200 works span seven decades, giving voice to the African-American experience, tracing his lifelong creative development, and honoring his place in 20th-century art.

Opening March 6, the 2002 Biennial will unveil the latest work by American artists, from the established to the emerging and the unheralded, giving evidence of the vitality in current American art from across the country. For the second time, The Bucksbaum Award will be presented to an artist in the exhibition. At the last Biennial, it went to Paul Pfeiffer, whose much-anticipated new video works go on view at the Whitney in mid-December.

Now on view

Alex Katz:

Small Paintings



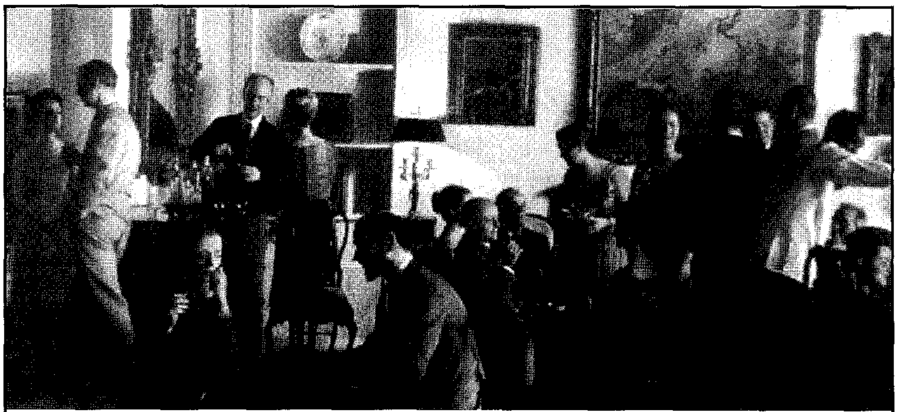
When a big artist goes small.

WHITNEY

Whitney Museum of American Art

945 Madison Avenue at 75th Street
www.whitney.org 1-800-WHITNEY
Tue., Wed., Thu., Sat. & Sun. 11 am – 6 pm;
Fri. 1–9 pm; Mon. closed

Alex Katz, *Ted Berrigan*, 1967. © Alex Katz/Licensed by VAGA, NY



JOHN KOCH: PAINTING A NEW YORK LIFE

October 16, 2001 – January 27, 2002

A 20th-century realist master, John Koch was a meticulous observer of city living. His richly hued canvases chronicle the artists, writers and musicians who flocked to his Manhattan apartment as an oasis of culture.

You'll find an exhibit of these remarkable paintings at The New-York Historical Society, where an evergrowing trove of contemporary urban material — from artwork to artifacts — enriches a collection that encompasses nearly 400 years of American life.

New-THE NEW-YORK HISTORICAL SOCIETY

Open House Tuesday through Sunday, 10 a.m. to 5 p.m.

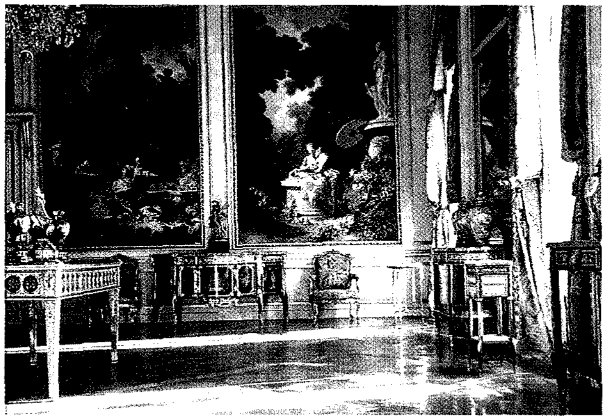
2 West 77th Street at Central Park West
212-873-3400
www.nyhistory.org

THE FRICK COLLECTION

1 E. 70th St. at Fifth Avenue, Hours: Tues. to Sat. 10 a.m. - 6 p.m., Sun. 1 - 6 p.m., Closed Mon., 288-7700; www.frick.org; Children under age 10 not admitted.

A haven of serenity and treasures of Western art, The Frick Collection is home to works by such celebrated artists as El Greco, Rembrandt, Renoir, Velázquez, and Vermeer.

Beginning Nov. 14, The Frick Collection features the special exhibition, "The Art of the Timekeeper: Masterpieces from the Winthrop Edey Bequest," the first showing of a significant selection of the important clocks and watches recently given to the Frick. Including thirteen clocks and eight watches dating from the 16th through the 19th centuries, the exhibition illustrates significant technical developments that influenced the design and appearance of clocks and watches, as well as the impact that improved methods of timekeeping had upon the growth of Western civilization. Organized by guest curator and museum consultant William J. H. Andrewes,



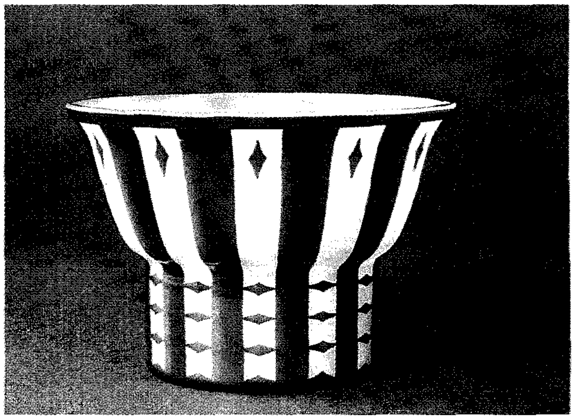
ABOVE: INTERIOR VIEW: THE FRAGONARD ROOM
RIGHT: MANTLE CLOCK WITH BAROMETER.
CA. 1690-1700. MOVEMENT BY ISAAC THURET;
CASE ATTRIBUTED TO ANDRÉ-CHARLES BOULLE

"The Art of the Timekeeper" remains on view through Feb. 24.

COOPER-HEWITT, NATIONAL DESIGN MUSEUM

2 East 91st St., Hours: Tues. 10 a.m. - 9 p.m., Wed. to Sat. 10 a.m. - 5 p.m., Sun. Noon - 5 p.m., Closed Mon. and Federal Holidays, 849-8400; www.si.edu/ndm.

"Glass of the Avant-Garde: From Vienna Secession to Bauhaus" is on view at Cooper-Hewitt, National Design Museum through Feb. 24, 2002. This landmark exhibition of the Torsten Bröhan collection features nearly 200 outstanding examples of late 19th- and early 20th-century glass from Austria, the Czech Republic, and Germany. On view are one-of-a-kind art glass with iridescent hues by the Viennese

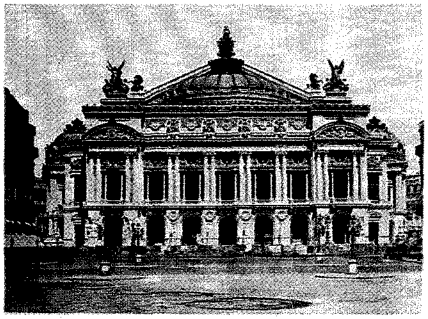


BOWL C. 1913
CARL WITZMANN
TORSTEN BRÖHAN
COLLECTION

INTERNATIONAL CENTER OF PHOTOGRAPHY

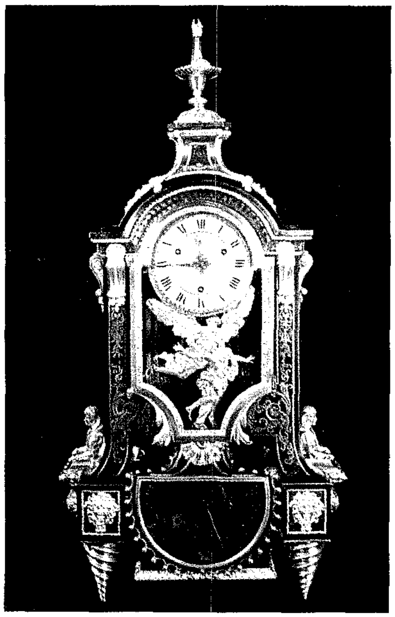
Museum: 1133 Ave. of the Americas at 43rd St., Hours: Tues. to Thurs. 10 a.m. – 5 p.m., Fri. 10 a.m. – 8 p.m., Sat., Sun. 10 a.m. –6 p.m., Closed: Mon., 857-0000; **School:** 1114 Ave. of the Americas at 43rd St., 857-0001; www.icp.org

The International Center of Photography has completed its move to midtown, creating the ICP campus at Avenue of the Americas and 43rd Street. The museum at 1133 Avenue of the Americas opened last November, and continues to draw record numbers of visitors to its outstanding exhibitions. The school at 1114 Avenue of the Americas is now located across from the museum, giving visitors, students, and staff unequaled access to the exhibition and education of all things photographic. Situated in an incredible state-of-the-art facility, ICP offers over 500 courses, workshops, lectures, and seminars annually, full-time certificate programs, one-year accredited study with Bard College and St. John's University, a masters program in conjunction with New York University, as well as digital media labs, and extensive black-and-white and color labs.



ABOVE: DELMAET & DURANDELLE
PARIS OPERA, EXTERIOR VIEW, CA. 1869
RIGHT: HELMUT NEWTON
THIERRY MUGLER, MONACO, 1998

"Helmut Newton: Work," "The Construction of the Paris Opera: Photographs by Delmaet and Durandelle," and "*Greed* and Other Recent Acquisitions" will be on view through Dec. 30.



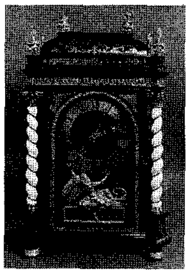
master glasshouse Lötz Witwe. As are colorful vases, goblets, and other objects by such designers of the Vienna Secession and Wiener Werkstätte as Josef Hoffmann, Koloman Moser, and Dagobert Peche. Mass-produced glasswares by Wilhelm Wagenfeld and other Bauhaus designers are represented, as are rare examples made at Czech technical schools and German art academies.

© 2000 Helmut Newton, Monte Carlo

The Art of the Timekeeper: Masterpieces from the Winthrop Edey Bequest

November 14, 2001 through
February 24, 2002

This exhibition offers the public its first major viewing of a remarkable gift of clocks and watches.



Richard di Liberto

Religieuse clock by **Baltazar Martinot** (1636–1714; clockmaker) and **André-Charles Boulle** (1642–1732; attributed casemaker), French, c. 1675.

This exhibition is made possible through a generous gift by Winthrop Edey; a challenge grant made in honor of William J. H. Andrewes, guest curator; Montres Breguet; Janine Luke; Mimi Gilpatric; The Heimbold Foundation; Brooke Astor; Richard and Ronay Menschel; David Owsley; The Ridgefield Foundation; Stanley and Betty DeForest Scott; and the support of the Fellows of The Frick Collection.

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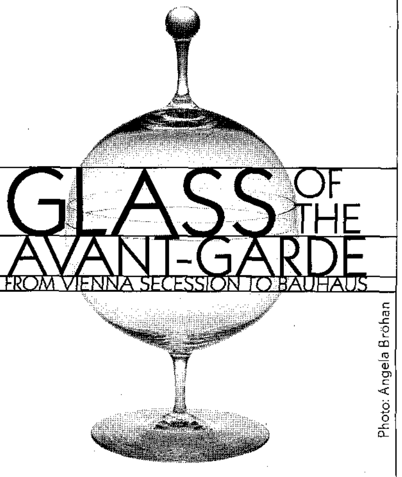

GLASS OF THE AVANT-GARDE
FROM VIENNA SECESSION TO BAUHAUS

Photo: Angela Bröhan

The Torsten Bröhan Collection
from the Museo Nacional de Artes
Decorativas, Madrid

THROUGH FEBRUARY 24, 2002

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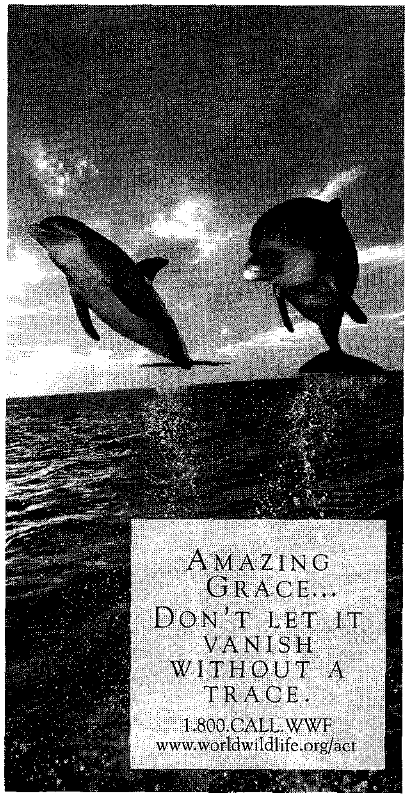
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International Center of Photography

Helmut Newton
Work

September 28
through
December 30

Helmut Newton, American Vogue, Monte Carlo, 1998.
© 2000 Helmut Newton, Monte Carlo

The exhibited photographs are provided by Helmut Newton. The curator of the exhibition is June Newton. The exhibition was produced by Manfred Heiting for the German Center of Photography, an institute of the State Museums of Berlin. The tour is organized by TransArt, Cologne.

Support for this exhibition has been provided by **DZ BANK, Frankfurt am Main, Germany** and eyestorm.com Ltd eyestorm

1133 Avenue of the Americas at 43rd Street 212.857.0000 www.icp.org

Edited by Ben Kaplan

This Week's Releases

Berlin Babylon
Hubertus Siegert wrote, directed, and produced this documentary about the architectural competition to build on the land where the Berlin Wall once stood. In German, with English subtitles. (1 hr. 28 mins.; NR) • Opens 10/17.

Cool & Crazy
A documentary about the Berlevåg Male Choir, a ragtag group of singers from Norway. By Knut Erik Jensen; in Norwegian with English subtitles. (1 hr. 29 mins.; NR) • Opens 10/19.

Dancing at the Blue Iguana
Michael Radford (*Il Postino*) directs Daryl Hannah and Jennifer Tilly as dancers in this mostly improvisational film about a San Fernando strip club. (2 hr. 3 mins.; R) • Opens 10/19.

The Endurance: Shackleton's Legendary Antarctic Expedition
George Butler's documentary is about Sir Ernest Shackleton's Antarctic rescue mission in 1914. Narrated by Liam Neeson. (1 hr. 33 mins.; NR) • Opens 10/19.

Focus
William H. Macy and Laura Dern star in a case of mistaken identity set in New York during World War II. Director Neal Slavin's debut; from the Arthur Miller novel. (1 hr. 40 mins.; PG-13) • Opens 10/19.

From Hell
Johnny Depp plays Fred Abberline, an English inspector in 1888 London who is searching for Jack the Ripper. Directed by Allen and Albert Hughes (*Menace II Society*). (2 hrs. 17 min.; R) • Opens 10/19.

Intimacy
French director Patrice Chéreau's adaptation of Hanif Kureishi's novel is about the relationship between two lovers in London. (2 hrs.; NR) • Opens 10/17.

Jabberwocky
Michael Palin stars in *Brazil* director Terry Gilliam's 1977 film set loosely in medieval times. (1 hr. 50 mins.; PG) • Opens 10/19.

Floating opera: The cast of *Cool & Crazy.*

The Last Castle
Robert Redford plays an imprisoned general whose hard time is served under warden James Gandolfini. Directed by Rod Lurie (*The Contender*). (2 hrs.; R) • Opens 10/19.

Riding in Cars With Boys
Drew Barrymore plays a single mother in director Penny Marshall's adaptation of Beverly Donofrio's autobiography. With Rosie Perez and James Woods. (2 hrs. 2 mins.; PG-13) • Opens 10/19.

Waking Life
Richard Linklater's dreamlike picture was first filmed with Wiley Wiggins and Ethan Hawke, and then animated by 30 artists. (1 hr. 40 mins.; R) • Opens 10/17.

White Hotel
Dianne Griffin and Tobi Solvang's documentary is about the AIDS epidemic in Eritrea, East Africa. (1 hr. 30 mins.; NR) • Opens 10/19.

New Films

The American Astronaut
Black-and-white "musical space noir" written and directed by (and starring) Cory McAbee as an intergalactic wanderer attempting to unite the female planet of Venus with the male Saturn. (1 hr. 32 mins.; NR) • 1.

American Pie 2
Chris Klein, Mena Suvari, and Tara Reid reunite as frolicking college freshmen trying to honor their high-school vows. Directed by J. B. Rogers (*Say It Isn't So*). (1 hr. 44 mins.; R) • 17.

★ Apocalypse Now Redux
Francis Ford Coppola's expanded Vietnam epic includes four new scenes from the original shooting of his 1979 film. Starring Martin Sheen, Robert Duvall, and Marlon Brando. (3 hrs. 16 mins.; R) • 5; 17.

Bandits
Bruce Willis and Billy Bob Thornton are celebrity bank robbers vying for the same woman, played by Cate Blanchett, in this mix-and-match romantic comedy directed by Barry Levinson. Willis and Thornton spend most of the movie yammering at each other, but Blanchett has a true gift for feral screwball comedy. She deserves better than these guys, or this movie. (Rainer; 10/22) (2 hrs. 3 mins.; PG-13) • 11; 13; 16; 21; 22; 28; 32; 36; 40; 41; 42; 44; 46; 47; 52; 53; 54; 55; 57; 59; 62; 63; 64; 66; 68; 72; 73; 75; 76; 77; 78.

Bread and Tulips
An Italian romantic comedy about a fed-up housewife who deserts her negligent family and discovers the enchanted new world that is Venice. Directed by Silvio Soldini. (1 hr. 44 mins.; PG-13) • 8; 25; 28; 65.

Cats & Dogs
Live action from Jeff Goldblum and Elizabeth Perkins meets computer animation voiced by Tobey Maguire, Susan Sarandon, and Charlton Heston. (1 hr. 32 mins.; PG) • 66.

Chop Suey
Fashion photographer Bruce Weber's autobiographical film features mini-documentaries of his colorful friends. (1 hr. 38 mins.; NR) • 6.

The Closet
Daniel Auteuil (*The Widow of St. Pierre*) plays a condom-factory worker who saves his job, and reinvigorates his life, by pretending to be gay. With Gérard Depardieu, written and directed by Francis Veber. (1 hr. 26 mins.; R) • 2; 19; 65; 67.

Corky Romano
Chris Kattan plays the son of a Mafia boss (Peter Falk) who infiltrates the FBI in Rob Pritt's directorial debut. (1 hr. 39 mins.; PG-13) • 15; 16; 22; 39; 46; 47; 52
54; 57; 58; 61; 62; 69; 72; 78.

The Deep End
A mother covers up for her murderous son in writer-director team Scott McGehee and David Siegel's film With Tilda Swinton and Goran Visnjic. (1 hr. 39 mins. R) • 2; 28; 49; 67.

Diamond Men
Robert Forster plays a veteran salesman who mentor Donnie Wahlberg in writer-director Dan Cohn's film (1 hr. 42 mins.; R) • 28.

Dinner Rush
Danny Aiello is a stressed TriBeCa restaurateur in th second feature by director Bob Giraldi (*Hiding Out*) With Sandra Bernhard. (1 hr. 40 mins.; R) • 11; 12; 28 29; 44; 48; 65.

★ Divided We Fall
A small Czech town is occupied by German forces i this uneven but occasionally moving drama that a times recalls the bittersweet humanism of the Czec New Wave films from the sixties. A Gentile coupl shelter a Jewish concentration-camp runaway, wit ghastly and comic repercussions. (Rainer; 6/11) (2 hrs 2 mins.; NR) • 67.

Don't Say a Word
Michael Douglas stars as a psychiatrist whose 8-year-old daughter is kidnapped in this by-the-number mystery thriller. The kidnappers require him to elici from the frazzled brain of one of his patients a six-digit number that will lead them to a stolen diamond The plot device of getting a psychiatrist to delve int a patient for clues to a crime is serviceable, but th doctor's clinical expertise here barely registers; h could just as well be a cop or your friendly local barkeep. (Rainer; 10/8) (1 hr. 49 mins.; R) • 11; 12; 13; 1
27; 29; 35; 37; 45; 46; 47; 52; 53; 54; 55; 59; 60; 62; 64; 6
71; 73; 74; 75; 76; 77; 78.

★ Fat Girl
Catherine Breillat's touching, minor movie abou two sisters on a summer vacation has many observant moments. Anaïs (Anaïs Reboux) and her considerably prettier 15-year-old sister Elena (Roxan Mesquida) play out the pettiness and sympathies o siblinghood. There's a deflowering, but don't expect much *ooh-la-la*. (Rainer; 10/22) (1 hr. 2 mins.; NR) • 8; 38.

Ghost World
hora Birch and Scarlett Johansson play angsty enage best friends in Terry Zwigoff's film based on e popular Daniel Clowes comic book. Also with teve Buscemi, Illeana Douglas, and Teri Garr. (1 hr. 1 mins.; R) • 1; 17; 49.

he Glass House
eelee Sobieski and Trevor Morgan play an adopted rother and sister whose icky new guardians (Diane ane and Stellan Skarsgård) harbor a grave secret. irected by Daniel Sackheim. (1 hr. 41 mins.; PG-3) • 17.

rateful Dawg
irector Gillian Grisman's documentary about her ther (bluegrass musician David Grisman) and Jerry arcia. (1 hr. 21 mins.; NR) • 4.

appy Accidents
ession 9 and *Next Stop Wonderland* director Brad Anerson's film about two people (Marisa Tomei and incent D'Onofrio) who fall in love even though e may be a time-traveler from the future. (1 hr. 50 ins.; R) • 8.

ardball
eanu Reeves owes money to a loan shark, so he eads for a Chicago housing project to coach a sandt baseball team. (1 hr. 46 mins.; PG-13) • 15; 16; 22; 4; 33; 40; 41; 42; 45; 46; 47; 52; 54; 55; 61; 62; 63; 69; 2; 76; 77; 78.

earts in Atlantis
nthony Hopkins plays 11-year-old newcomer An-n Yelchin's mysterious neighbor in Scott Hicks's *hine*) adaptation of the Stephen King novel. (1 hr. 8 mins.; PG-13) • 7; 16; 17; 30; 32; 44; 51; 52; 55; 62; 4; 73; 75; 76; 78.

he Iron Ladies
hai director Yongyoot Thongkongtoon's film is ased on the true story of a gay-male volleyball team at won the Thailand National Championship in 996. (1 hr. 44 mins.; R) • 8.

on Monkey
uentin Tarantino presents this spunky karate film om director Yuen Wo Ping (choreographer of *The atrix* and *Crouching Tiger, Hidden Dragon*) about a ineteenth-century hero (Donnie Yen) in Hong ong. (1 hr. 23 mins.; PG-13) • 7; 15; 16; 23; 26; 40; 4; 46; 47; 50; 52; 54; 56; 57; 60; 61; 63; 69; 71; 78.

Jails, Hospitals, and Hip-Hop
ctor Danny Hoch portrays ten inner-city characrs from his third Off Broadway stage show. Directd by Hoch, with cinematographer Marc Benjamin *he Last Party*). (1 hr. 41 mins.; NR) • 2.

eepers Creepers
riving home from college on spring break, Gina hilips (*Ally McBeal*) and Justin Long (*Galaxy Quest*) iscover a cloaked murderer dropping a body into a ainpipe. Written and directed by Victor Salva (*Powr*). (1 hr. 30 mins.; R) • 17; 45.

y Ride
ul Walker and Steve Zahn play brothers who enunter a villainous trucker on a cross-country drive director John Dahl's (*Red Rock West, The Last Seuction*) noirish black comedy. (1 hr. 23 mins.; R) • 2; ; 13; 17; 26; 34; 36; 45; 50; 55; 58; 60; 64; 66; 72; 73; 76;

.I.E.
irector Michael Cuesta's complex and controverl debut about a pedophile in suburban Long Isnd. (1 hr. 37 mins.; NC-17) • 11; 17.

round Rules

These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 110.**

★ La Ciénega
This first feature from the Argentinian Lucretia Martel is a waywardly artful extended family drama set in a rundown country estate where the constant rains have turned everything swampy. It's vignette-thin, but Martel's sensibility, lush yet wry, is something new. (Rainer; 10/15) (1 hr. 43 mins.; NR) • 6.

Legally Blonde
Reese Witherspoon is Elle Woods, a feckless young woman who winds up at Harvard Law School—and falling in love. With Selma Blair and Luke Wilson. (1 hr. 32 mins.; PG-13) • 28.

Liam
Stephen Frears's movie is mostly shot from the viewpoint of a 7-year-old Irish Catholic boy during the Depression in Liverpool. It has some rapturously observant sequences concerning childhood but bogs down in fire-and-brimstone heavyhandedness. The marvelous little Anthony Burrows stars as Liam. (Rainer; 10/8) (1 hr. 30 mins.; R) • 65.

★ Lisa Picard Is Famous
Griffin Dunne's mockumentary about two marginal New York actors, well played by Lisa Kirk and Nat De Wolf (who also wrote the script), is occasionally dead-on satirical. (Rainer; 9/10) (1 hr. 57 mins.; PG-13) • 10; 20.

Made
Vince Vaughn and John Favreau (*Swingers*) reunite as amateur boxers, and Peter Falk is the Mafia don who brings them to Manhattan for their chance to break into the mob. Also with Sean "Puffy" Combs. (1 hr. 35 mins.; R) • 5.

Max Keeble's Big Move
A seventh-grade student (Alex D. Linz) undergoes a transformation when he learns his family is moving to a new town. (1 hr. 41 mins.; PG) • 11; 12; 13; 17; 18; 26; 40; 44; 45; 46; 47; 52; 53; 54; 55; 58; 60; 61; 62; 64; 66; 72; 75; 76; 78.

Moulin Rouge
Baz Luhrmann's turn-of-the-century musical is meant to resuscitate the movie-musical genre for modern audiences—but the entire experience is exhausting and assaultive, less a resuscitation than a stomping. (Rainer; 5/28) (2 hrs. 15 mins.; PG-13) • 17.

Mulholland Drive
Naomi Watts and Laura Elena Harring play an ingenue and an amnesiac shady lady making their way through a noirish L.A. dreamscape in David Lynch's latest weirdo fantasia. It has its moments, but too much of it is moribund and a retread of what he's already done to death. (Rainer; 10/22) (2 hrs. 26 mins.; R) • 1; 13; 16; 17; 38; 48; 51; 65.

My First Mister
Leelee Sobieski and Albert Brooks play unlikely friends who meet at the mall in Christine Lahti's debut feature. (1 hr. 55 mins.; R) • 1; 13; 17; 31; 44.

The Operator
Writer-director Jon Dichter's debut, about an attorney (Michael Laurence) who tangles with the wrong telephone operator (Jacqueline Kim). (1 hr. 42 mins.; NR) • 1.

The Others
Nicole Kidman plays a mother raising her two children in a haunted house while her husband is serving in World War II. American debut of Spanish director Alejandro Amenabar. (2 hrs. 25 mins.; PG-13) • 7; 15; 16; 17; 39; 45; 47; 54; 62; 65; 67; 69; 75.

★ Our Lady of the Assassins
Barbet Schroeder's mesmerizing drama is about a self-exiled novelist (Germán Jaramillo) who returns to his hometown, the notorious drug capital Medellín, Colombia, and falls in love with a street-kid gangster (Anderson Ballesteros). The sacred and the profane are clearly visible in Medellín, and the violence is depicted not as pulpy melodrama but in quick bewildering bursts, spontaneous and fatal. (Rainer; 9/17) (1 hr. 40 mins.; R) • 2.

Rat Race
John Cleese, Cuba Gooding Jr., Rowan Atkinson, and Whoopi Goldberg race from Las Vegas to New Mexico for $2 million in cash. Directed by Jerry Zucker (*Ghost*). (1 hr. 12 mins.; PG-13) • 69.

Rock Star
Mark Wahlberg stars as the lead singer for a tribute

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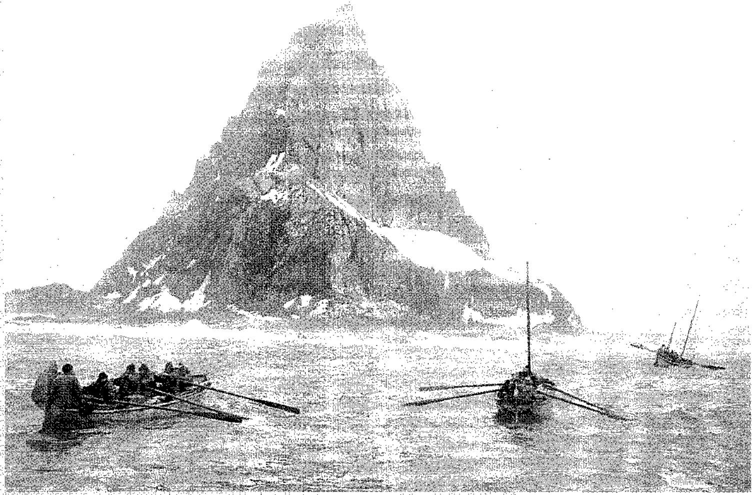
Opening

The Ice Storm

Eighty-seven years ago this week, Sir Ernest Shackleton's ship, the *Endurance,* sailed from Argentina for Antarctica and wound up frozen in place, shipwrecked, on the Weddell Sea. Shackleton traveled 800 miles by lifeboat for help, and, after 635 days, returned to rescue every one of his 22 men. In George Butler's documentary **The Endurance: Shackleton's Legendary Antarctic Expedition,** the director fuses original journals, photographs, and 80 minutes of movie footage saved from that impossible journey with new film shot in the Antarctic. "It's arguably the most remote location shoot ever," says Butler, whose first movie, *Pumping Iron,* introduced Arnold Schwarzenegger to the big screen. "We were as far away from civilization as you can get." The East African-raised 57-year-old, who spent fourteen weeks in the Antarctic with a 100-man crew, still finds it difficult to explain Shackleton's heroics. "I'll go to my grave without any understanding of how these men survived nearly two years marooned on an iceberg. It's a miracle." And we're not done with Shackleton yet: *Perfect Storm* director Wolfgang Petersen will cast either Russell Crowe or Mel Gibson as Shackleton in a production set for 2002, and in January, Butler joins Robert Ballard, who found the *Titanic,* on a search for the wreck of the *Endurance* that will become a PBS special. "It's under 8,000 feet of water," Butler says. "But I'm excited to go back. Antarctica is the most beautiful place in the world." Opens October 19.

B.K.



band who ends up as a star in the band he was giving tribute to. It's a terrific premise for a pop-cult satire, but the film plays it straight. It's a botched opportunity. (Rainer; 9/17/01) (1 hr. 42 mins.; R) • 28.

Rush Hour 2
Director Brett Ratner reunites Chris Tucker and Jackie Chan as partners chasing an international crime ring in this sequel to the 1998 film. (1 hr. 28 mins.; PG-13) • 17; 45; 47; 54; 62; 69; 74.

Serendipity
John Cusack and Kate Beckinsale are the star-crossed lovers in this airless romantic comedy that owes more than a bit to *Sleepless in Seattle.* (Rainer; 10/15) (1 hr. 27 mins.; PG-13) • 11; 13; 16; 17; 18; 32; 44; 45; 47; 51; 52; 55; 58; 62; 64; 66; 70; 72; 75; 76; 78.

★ Shrek
Terrific computer-animated feature about a gruff, kindhearted ogre. The script is full of wriggly comic references to practically every famous fairy tale and he computer animation, except for the more human characters, is often on a par with the script. Eddie Murphy and Mike Myers stand out among the celebrity voices. (Rainer; 5/21) (1 hr. 29 mins.; PG) • 51; 65.

Things Behind the Sun
Gabriel Mann stars as a journalist covering his toughest assignment—a spunky musician played by Kim Dickens. With Don Cheadle; directed by Allison Anders (*Gas, Food, Lodging*). (1 hr. 57 mins.; NR) • 9.

★ Together
A marvelous movie about a seventies Swedish commune that gets at the preening narcissism and tentativeness of those years. The writer-director Lukas Moodysson, only 32, has a great feel for his people; he both embraces and burlesques them. The film's sensitivity for the children caught up in the commune experience is peerless. (Rainer; 9/10) (1 hr. 46 mins.; R) • 2; 65; 67.

Tortilla Soup
Hector Elizondo (*Pretty Woman*) plays a Los Angeles chef with three daughters, in director María Ripoll's film. With Raquel Welch and Elizabeth Peña. (1 hr. 40 mins.; PG-13) • 74.

★ Training Day
Denzel Washington plays a corrupt L.A. narcotics detective and Ethan Hawke plays his rookie sidekick in this dawn-to-dawn melodrama with higher pretensions. We're supposed to see Washington's character as a deranged idealist who has gone over to the dark side; Hawke's character is the bruised, valiant dragon slayer who shows us there's another, more righteous way to clean up the streets. Both performers are crackerjack and the film, directed by Antoine Fuqua and written by David Ayer, is a visceral high, but, in dramatic-political terms, it's something of a cop-out. (Rainer; 10/15) (1 hr. 52 mins.; R) • 11; 14; 16; 22; 32; 34; 39; 40; 41; 42; 45; 46; 47; 50; 51; 52; 53; 54; 55; 56; 57; 59; 60; 62; 64; 66; 68; 71; 73; 75; 76; 77; 78.

Two Can Play That Game
Vivica A. Fox and Morris Chestnut deal with relationship woes in a comedy by first-time director Mark Brown. (1 hr. 30 mins.; R) • 17; 40; 45; 47; 52; 54.

★ Va Savoir
Jacques Rivette's romantic rondeley is about three men and three women who become entangle during the run of a Pirandello play in Paris. It's m nor but moderately enjoyable. At a mere two-an a-half hours, it's practically a hiccup in the Rivet canon. (Rainer; 10/8) (2 hrs. 30 mins.; PG-13) • 1 38; 48.

Vampire Hunter D: Bloodlust
A sequel to the futuristic 1985 *anime* classic about half-man-half-vampire bounty hunter who must sa Japan from the evil Count Lee. (1 hr. 51 mins.; PG-1 • 10; 17.

Yana's Friends
A love story between an Israeli wedding photograp er and a pregnant Russian immigrant set in Israel du ing the Gulf War. Directed by Arik Kaplun; in Hebre and Russian with English subtitles. (1 hr. 30 min NR) • 8.

Zoolander
Failed silliness. Ben Stiller co-wrote, directs, and sta as male-bimbo fashion model who decides ther more to life than looking beautiful. Owen Wilso Christine Taylor, Will Ferre and Jerry Stiller, in a fun cameo as an old-time age co-star. (Rainer; 10/8) (1 hr. mins.; PG-13) • 7; 15; 16; 22; 2 31; 32; 37; 40; 44; 45; 46; 47; 52; 54; 55; 57; 59; 60; 61; 62; 6 66; 72; 74; 75; 76; 77; 78.

Manhattan

Below 14th Street

1. CC Angelika Film Cente
18 W. Houston St. (212-99 2000) • The American Astrona Ghost World; Mulholland Driv My First Mister; The Operator

2. CC Village East
189 Second Ave. (212-52 6799) • Audition; The Closet; T Deep End; Jails, Hospitals a Hip-Hop; Joy Ride; Our Lady of t Assassins; Together

3. Cinema Classics
332 E. 11th St. (212-677-5368) • Always a Bride maid (See also "Museums, Societies, Etc.")

4. Cinema Village
22 E. 12th St. (212-924-3363) • Grateful Dawg; Li and Debt

5. Clearview's Waverly
323 Sixth Ave. (212-777-FILM#603) • Apocalyp Now Redux; Made

6. Film Forum
209 W. Houston St. (212-727-8110) • Chop Suey; Ciénega (See also "Museums, Societies, Etc.")

7. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Hearts in lantis; Iron Monkey; The Others; Zoolander

8. Quad Cinema
34 W. 13th St. (212-255-8800) • Bread and Tulips; Girl; Happy Accidents; The Iron Ladies; Yana's Friends

9. The Screening Room
54 Varick St. (212-334-2100) • Things Behind the S (See also "Museums, Societies, Etc.")

10. Two Boots Pioneer Theater
155 E. 3rd St. (212-212-254-3300) • Lisa Picard Is mous; Vampire Hunter D: Bloodlust

11. UA Union Square
13th St. and Broadway (212-253-2225) • Bandits; D ner Rush; Don't Say a Word; L.I.E.; Max Keeble's Big Mo Serendipity; Training Day; Va Savoir

14th–41st Streets

12. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Dinner Rush; Do Say a Word; Joy Ride; Max Keeble's Big Move

13. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • Bandits; Do Say a Word; Joy Ride; Max Keeble's Big Move; Mulholla Drive; My First Mister; Serendipity

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14. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Training Day

15. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Corky Romano; Hardball; Iron Monkey; The Others; Zoolander

16. Loews Kips Bay Theatre
570 Second Ave. (212-505–6397#558) • Bandits; Corky Romano; Hardball; Hearts in Atlantis; Iron Monkey; Mulholland Drive; The Others; Serendipity; Training Day; Zoolander

42nd–60th Streets

17. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • American Pie 2; Apocalypse Now Redux; Audition; Don't Say a Word; Ghost World; The Glass House; Hearts in Atlantis; Jeepers Creepers; Joy Ride; L.I.E.; Max Keeble's Big Move; Moulin Rouge; Mulholland Drive; My First Mister; The Others; Rush Hour 2; Serendipity; Two Can Play That Game; Vampire Hunter D: Bloodlust

18. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Max Keeble's Big Move; Serendipity

19. CC Eastside Playhouse
919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • The Closet

20. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Lisa Picard Is Famous

21. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Bandits

22. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Bandits; Corky Romano; Hardball; Training Day; Zoolander

23. Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Iron Monkey

24. New York Twin
220 E. 59th St. (212-505-CINE#590) • Hardball; Zoolander

25. Paris Theatre
4 W. 58th St. (212-688-3800) • Bread and Tulips

61st Street and Above, East Side

26. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Iron Monkey; Joy Ride; Max Keeble's Big Move

27. Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • Don't Say a Word

28. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Bandits; Bread and Tulips; The Deep End; Diamond Men; Dinner Rush; Legally Blonde; Rock Star

29. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Dinner Rush; Don't Say a Word

30. Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • Hearts in Atlantis

31. Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • My First Mister; Zoolander

32. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Bandits; Hearts in Atlantis; Serendipity; Training Day; Zoolander

33. UA East
1629 First Ave., at 85th St. (212-249-5100) • Hardball

34. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Joy Ride; Training Day

61st Street and Above, West Side

35. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Don't Say a Word

36. Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • Bandits; Joy Ride

37. Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • Don't Say a Word; Zoolander

38. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Fat Girl; Mulholland Drive; Va Savoir

39. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Corky Romano; The Others; Training Day

40. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Bandits; Hardball; Iron Monkey; Max Keeble's Big Move; Training Day; Two Can Play That Game; Zoolander

41. New Coliseum
701 W. 181st St. (212-740-1545) • Bandits; Hardball; Training Day

42. Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Bandits; Hardball; Training Day

43. Sony Imax Lincoln Square
1988 Broadway, at 68th St. (50-LOEWS#638) • China: The Panda Adventure; Cyber World; Into the Deep; Iron Monkey

44. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Bandits; Dinner Rush; Hearts in Atlantis; Iron Monkey; Max Keeble's Big Move; My First Mister; Serendipity; Zoolander

Bronx

45. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Don't Say a Word; Hardball; Jeepers Creepers; Joy Ride; Max Keeble's Big Move; The Others; Rus Hour 2; Serendipity; Training Day; Two Can Play Tha Game; Zoolander

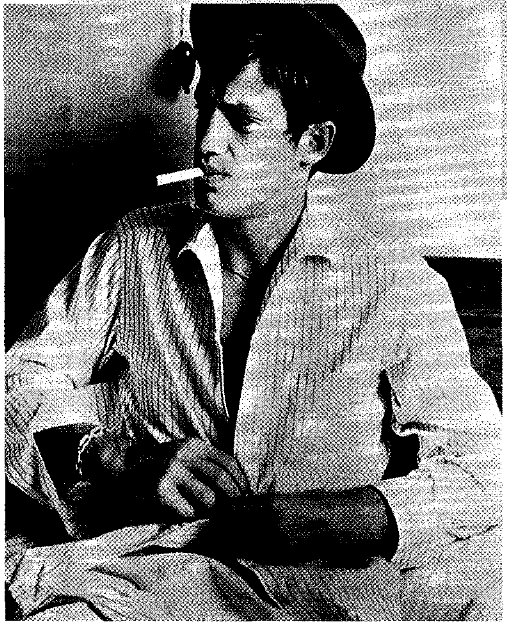
46. Concourse Plaza
214 E. 161th St. (718-588-8800) • Bandits; Corky Romano; Don't Say a Word; Hardball; Iron Monkey; Ma Keeble's Big Move; Training Day; Zoolander

47. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy (718-409-9030) • Bandits; Corky Romano; Don't Say Word; Hardball; Iron Monkey; Max Keeble's Big Move; Th Others; Rush Hour 2; Serendipity; Training Day; Two Ca Play That Game; Zoolander

Festival

The Day the Critics Took Over

Where does a wave begin? If you're talking about the *nouvelle vague*, the French New Wave the answer is with *Cahiers du Cinéma*, the influential French film magazine where director like Jean-Luc Godard (*Breathless*, pictured), Jacques Rivette, and Eric Rohmer began in th fifties as film critics. On the heels of the New York Film Festival, where the aforementione directors all premiered new works, Lincoln Center presents **Cahiers du Cinéma: A Tribute** an expansive monthlong film series. In addition to showing works of the *Cahiers du Ciném* directors, who also include François Truffau Jean Cocteau, and André Bazin, the festiva will screen their chief influences, movies lik Alfred Hitchcock's *The Wrong Man*, Samue Fuller's *Forty Guns*, and Roberto Rossellini' *Voyage to Italy*. October 19 through Novembe 15. (See "Museums, Societies, Etc.")



Brooklyn

48. BAM **Rose Cinemas**
30 Lafayette Ave. (718-623-2770) • Dinner Rush; Mu holland Drive; Va Savoir (See also "Museums, Societie Etc.")

49. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • The Deep End; Ghos World

50. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Iron Mon key; Joy Ride; Training Day

51. Cobble Hill Cinema
265 Court St. (718-596-9113) • Hearts in Atlantis; Mu holland Drive; Serendipity; Shrek; Training Day; Zoolande

52. Court Street 12
106 Court St. (718-246-7469) • Bandits; Corky Romano; Don't Say a Word; Hardball; Hearts in Atlantis; Iro Monkey; Max Keeble's Big Move; Serendipity; Training Da Two Can Play That Game; Zoolander

53. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Bandit Don't Say a Word; Max Keeble's Big Move; Training Day

54. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Ba dits; Corky Romano; Don't Say a Word; Hardball; Iron Mo key; Max Keeble's Big Move; The Others; Rush Hour Training Day; Two Can Play That Game; Zoolander

55. Pavilion
188 Prospect Park West (718-369-0838) • Bandit Don't Say a Word; Hardball; Hearts in Atlantis; Joy Ride; Ma Keeble's Big Move; Serendipity; Training Day; Zoolander

56. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Iron Monkey; Trai ing Day

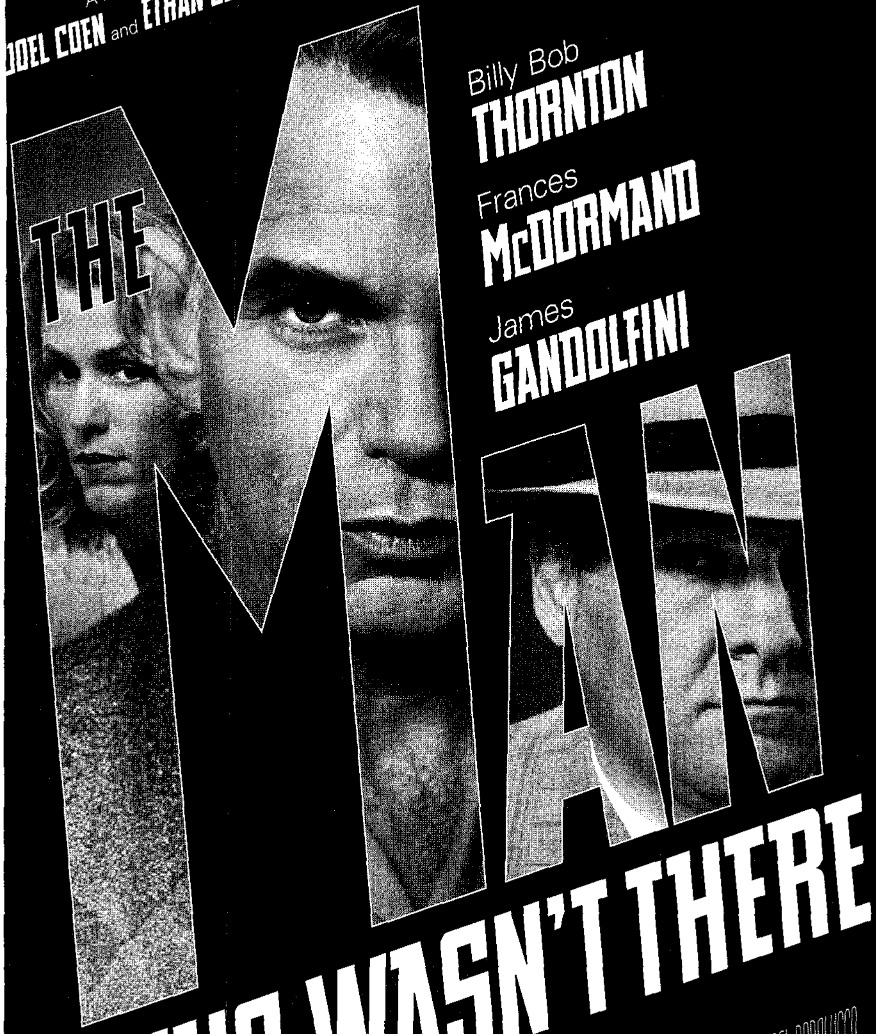
57. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) Bandits; Corky Romano; Iron Monkey; Training Day; Zo lander

58. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Cor

Photograph courtesy of the Film Society of Lincoln Cent

PECIAL ADVANCE SCREENING

A film by
JOEL COEN and **ETHAN COEN**



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THE MAN WHO WASN'T THERE

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THE 28TH ANNUAL
WEDNESDAY, OCTOBER 31, 2001

Romano; Joy Ride; Max Keeble's Big Move; Serendipity

59. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Bandits; Don't Say a Word; Training Day; Zoolander

Queens

60. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Don't Say a Word; Iron Monkey; Joy Ride; Max Keeble's Big Move; Training Day; Zoolander

61. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Corky Romano; Hardball; Iron Monkey; Max Keeble's Big Move; Zoolander

62. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Bandits; Corky Romano; Don't Say a Word; Hardball; Hearts in Atlantis; Max Keeble's Big Move; The Others; Rush Hour 2; Serendipity; Training Day; Zoolander

63. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Bandits; Hardball; Iron Monkey

64. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Bandits; Don't Say a Word; Hearts in Atlantis; Joy Ride; Max Keeble's Big Move; Serendipity; Training Day; Zoolander

65. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • An American Rhapsody; Bread and Tulips; The Closet; Dinner Rush; Liam; Mulholland Drive; The Others; Shrek; Together

66. Main Street Cinemas
72-66 Main St. (718-263-4828) • Bandits; Cats & Dogs; Don't Say a Word; Joy Ride; Max Keeble's Big Move; Serendipity; Training Day; Zoolander

67. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • The Closet; The Deep End; Divided We Fall; The Others; Together

68. Plaza
103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Bandits; Training Day

69. UA Astoria
28-60 Steinway St. (718-726-1279) • Corky Romano; Hardball; Iron Monkey; The Others; Rat Race; Rush Hour 2

Festival

Great Scots

Tony Blair and George W. Bush have been falling all over each other to assert transatlantic solidarity. And our rediscovered globalism extends even to the world of culture, if the two-week **UKwithNY** festival that began October 14 is any guide. As part of the festivities, the Screening Room is presenting eleven terrific, mostly unknown features that premiered at the Edinburgh Film Festival. Selections range from world premieres like *Trainspotting* director Danny Boyle's *Strumpet* (pictured), to more familiar fare like Peter Cattaneo's *The Full Monty,* which is currently clinging to its Broadway run. Other highlights include Gary Oldman's 1997 film *Nil by Mouth,* and Lynne Ramsay's *Ratcatcher,* a 1999 critics' favorite about a desolate child alone on Glasgow's dark streets. October 19 through 25. (See "Museums, Societies, Etc.")

70. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Serendipity

71. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Don't Say a Word; Iron Monkey; Training Day

72. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Bandits; Corky Romano; Hardball; Joy Ride; Max Keeble's Big Move; Serendipity; Zoolander

73. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Bandits; Don't Say a Word; Hearts in Atlantis; Joy Ride; Training Day

74. UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-7711) • Don't Say a Word; Rush Hour 2; Tortilla Soup; Zoolander

75. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Bandits; Don't Say a Word; Hearts in Atlantis; Max Keeble's Big Move; The Others; Serendipity; Training Day; Zoolander

Staten Island

76. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Bandits; Don't Say a Word; Hardball; Hearts in Atlantis; Joy Ride; Max Keeble's Big Move; Serendipity; Training Day; Zoolander

77. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Bandits; Don't Say a Word; Hardball; Training Day; Zoolander

78. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Bandits; Corky Romano; Don't Say a Word; Hardball; Hearts in Atlantis; Iron Monkey; Joy Ride; Max Keeble's Big Move; Serendipity; Training Day; Zoolander

Museums, Societies, Etc.

79. The Hamptons International Film Festival
66 Newton Lane, East Hampton (631-324-4600); $10 • The United Artist Theaters. 30 Main St. (All films made in 2001). 10/18: *Italian for Beginners*; *The Waiting List*; *No Man's Land*; *It Happened in Havana*; *The King Is Dancing.* 10/19: *Business of Strangers*; *All About You*; *A Crime in Paradise.* 10/20: *Promises*; *Devil's Backbone*; *Mule Skinner Blues*; *Strut!*; *Great Day in Havana.* 10/21: *Enigma*; *There's Only One Jimmy Grimble.*

80. American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077); $8.50. • "Michael Cimino Retrospective." 10/20: *Heaven's Gate* (1990). 10/21: *Thunderbolt and Lightfoot* (1974); *The Sunchaser* (1996). "Making Waking Life: The Animation A of Bob Sabiston." 10/19: *Waking Life* (2001).

81. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn (718-623-2770); $9 "Killing the Koala: Australian Films of the 90s." 10/1 *Mabo: Life of an Island Man* (1997); *500 Acres* (199 10/19: *Sweetie* (1989); *At Sea* (1996). 10/20: *Yolngu B* (2000). 10/21: *Praise* (1998). 10/22: *Year of the Do* (1997); *The Christmas Cake* (1996). 10/23: *Sadness* (199 *Eternity* (1994).

82. Cinema Classics
332 E. 11th St. (212-677-5368); $5. • 10/18-10/ *Stranger Than Paradise* (1984).

83. Columbia University
Broadway and 116th St. (212-854-4482); $8. • 10/ *Human Resources* (1999).

84. Film Forum
209 W. Houston St. (212-727-8110); $9. • "Melina M couri" 10/16: *He Who Must Die* (1957); *10:30 PM Summ* (1966). 10/17-18: *A Dream of Passion* (1978); *The Rehear* (1974). Also: 10/19-22: *JabberWocky* (1977).

85. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9. "Cahiers Du Cinéma: A Tribute." 10/19: *Orpheus* (194 *Moi, Un Noir* (1958). 10/20: *The Golden Coach* (1952); *Voyage to Italy* (1953). 10/21: *Bitter Victory* (1957); *Forty Gu* (1957). 10/22: *Orpheus* (1949); *Moi, Un Noir* (1958); *Voya to Italy* (1953); *Forty Guns* (1957); *The Wrong Man* (195 10/23: *Bitter Victory* (1957); *Forty Guns* (1957).

87. Guggenheim Museum
1071 Fifth Ave., at 89th St. (212-423-3587); $6 "Brazil on Screen." 10/19: *Macunaima* (1969). 10/20: *T* Conspirators (1972). 10/24: *Agrippina é Roma-Manhatt* (1972); *Limite* (1930).

88. Makor
35 W. 67th St. (212-601-1085); $12 • "Reel Jews Film Festival." 10/15: *Too High, Too Wide, and Too Long* (200 *Pleasure of Urban Decay* (2000). 10/16: *Brother Bo Again* (2000). 10/17: *Helicopter* (2000); *Little Man* (199 *Stephan's Silver Ball* (2001); *Get Addicted* (2000). 10/1 *Sister Wife* (2000); *Chosen Again* (200 10/22: *Sisters of Resistance* (2000); *Were in It, Too* (2001).

89. The New York Festival of Russi Films
239 E. 59th St. (212-619-0333); $10 10/16: *The Last Bolshevik* (1999); *About t Russian* (2001); *Barber of Siberia* (200 *Balalaika* (2001); *Poisons* (1999). 10/17: *P sons* (1999); *Garbage Man* (1999); *The Ge tle Age* (2000); *Black and White* (200 10/18: *Aurora Borealis* (2000); *Liquid S* (2000). 10/19: *Russian Doll* (2001); *A Pla on Earth* (2000). 10/20: *Postmark Parad* (2000); *27 Missing Kisses* (1999); *Mechanical Suite* (2000). 10/21: *Mechanical Su* (2000); *Love and Other Nightmares* (199 *Taiga Romance* (2000); *Garbage M* (2000). At the Ziegfeld Theater (141 W. 5 St.) 10/21: *Quickie* (2001).

90. The Nuyorican Poets Cafe
236 E. 3rd St. (212-631-1189); $1 "Reel Revolution: 2001 Short Film Festival" 10/17: *La R olution*; *The Father*; *The Anti-Videos*; *Ricanstruction*; *Vo es of the Voiceless.*

91. Scandinavia House
(Victor Borge Hall) 58 Park Ave., nr. 38th St. (21 779-3587); $8 • 10/17: *When the Raven Flies* (1984).

92. The Screening Room
54 Varick St. (212-334-2100); $9 ($6 for Sund brunch patrons). • "Frame by Frame 2001 Document Showcase" 10/16: *How's Your News?*; *Blossoms of F Dwarfs: Not a Fairytale*; *Graduating Peter*; *Taxicab Conf sions 2002.* "A Retrospective of the Edinburgh Film Fes val." 10/19: *My Son the Fanatic* (1999); *Beautiful Peo* (1999). 10/20: *As the Beast Sleeps* (2001); *Strumpet* (20 *Ratcatcher* (1999); *Love Is the Devil* (1998). 10/20: *Whe Was Twelve* (2001); *A Room for Romeo Brass* (1999); *Full Monty* (1997); *As the Beast Sleeps* (2001); *Strum* (2001). 10/21: *The Full Monty* (1997); *Ratcatcher* (199 *When I Was Twelve* (2001). 10/22: *Nil by Mouth* (1997); *der the Skin* (1997); *Love Is the Devil* (1998); *Beautiful Peo* (1999). 10/23: *As the Beast Sleeps* (2001); *Strumpet* (20 *When I Was Twelve* (2001); *A Room for Romeo Brass* (19

Photograph by Cowboy Pictu

Trailers

SAFE AT HOME Dennis Quaid has recently signed on to the cast of Killer Films' *Far From Heaven,* slated to start production this week in New Jersey; **Julianne Moore** plays a suburban housewife in 1957 who discovers her husband's secret life while dealing with racial tensions in her neighborhood; **Todd Haynes** (*Safe*) will direct, and USA Films will distribute.

WHAT'S MY NAME? Kim Basinger, Mekhi Phifer, and **Brittany Murphy** are poised to join **Eminem** in what has been dubbed the *Untitled Detroit Project*; production is scheduled to start November 12 in the Motor City; **Curtis Hanson** (*L.A. Confidential*) will direct for Imagine Entertainment.

SECRETS AND SPIES Miramax is in the early stages of development for a film based on British author **Andy McNab**'s novel *Crisis Four;* McNab, a retired Special Air Service agent, endured captivity and torture during the Gulf War after his patrol was captured en route to Syria; the novel's suddenly timely plot involves a retired SAS agent's search for another agent who may have defected, though the novel's passages that depict terrorist cells with links to Osama bin Laden blowing up the White House will most likely not make it to the big screen.

AND NOW FOR SOMETHING COMPLETELY DIFFERENT According to *Variety,* director **Terry Gilliam**'s next film will be *Good Omens* for Renaissance Films; no cast has been announced for the film based on the 1990 novel *Good Omens: The Nice and Accurate Prophecies of Agnes Nutter, Witch,* a comic tale about Armageddon and the Antichrist.

LAUREN DECARLO

otographs by Robin Platzer/Twin Images.

"Gripping. A Stylish Thriller."
Lou Lumenick, New York Post

"A suspenseful pop extravaganza. Shivery and haunting."
Owen Gleiberman, Entertainment Weekly

JOHNNY DEPP HEATHER GRAHAM
FROM HELL

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FIRST & 62ND CINEMAS
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777-FILM #957

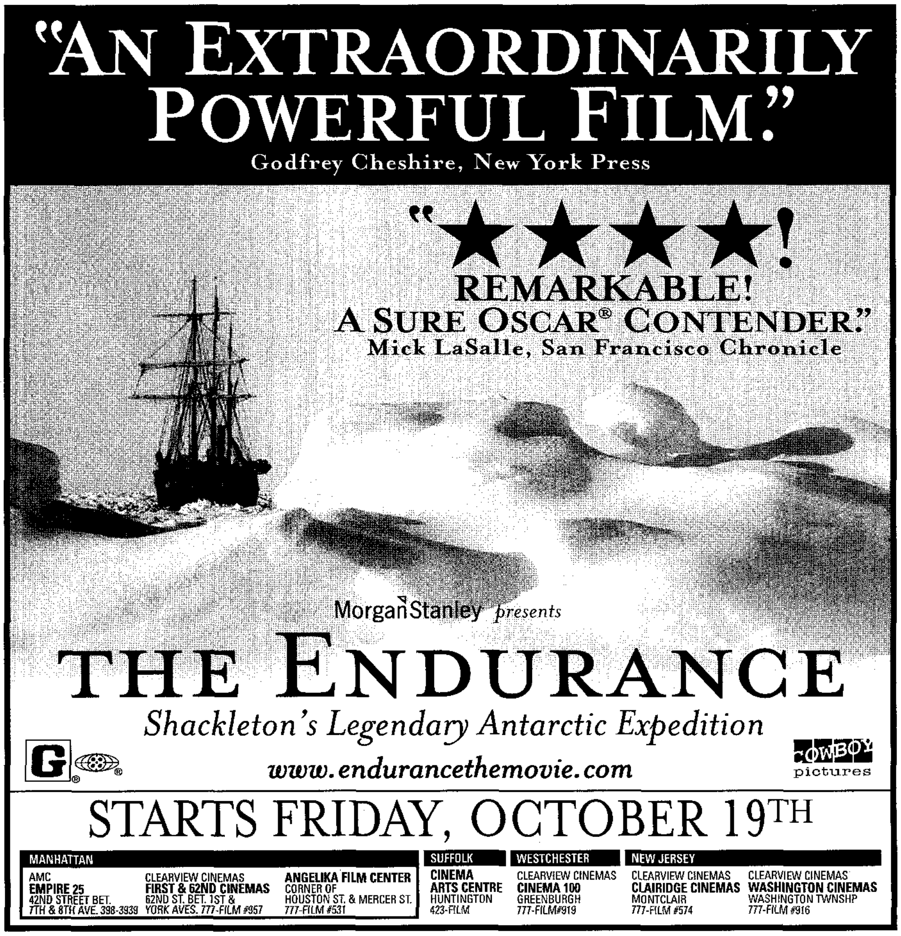
CLEARVIEW CINEMAS
PARK & 86TH ST. CINEMAS
86TH ST. BETW. PARK & LEXINGTON AVES.
777-FILM #604

CITY CINEMAS
MURRAY HILL
34TH ST. AT 3RD AVE.
777-FILM #902

CLEARVIEW CINEMAS
CHELSEA CINEMAS
23RD ST. BETW. 7TH & 8TH AVES.
777-FILM #597

AND AT THEATRES EVERYWHERE
DOLBY
NO PASSES HONORED DURING THIS ENGAGEMENT

CITY CINEMAS
VILLAGE EAST CINEMAS
2ND AVE. AT 12TH ST.
777-FILM #922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Mick LaSalle, San Francisco Chronicle

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CINEMA
ARTS CENTRE
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WESTCHESTER
CLEARVIEW CINEMAS
CINEMA 100
GREENBURGH
777-FILM#919

NEW JERSEY
CLEARVIEW CINEMAS
CLAIRIDGE CINEMAS
MONTCLAIR
777-FILM #574

CLEARVIEW CINEMAS
WASHINGTON CINEMAS
WASHINGTON TWNSHP
777-FILM #916

Broadway

Previews and Openings

By Jeeves
Andrew Lloyd Webber tries to strike back at Broadway with a revival of his musical about a wacky manservant. Music by Webber; book and lyrics by Alan Ayckbourn, who also directs. $75–$85. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 10/17 for a 10/28 opening. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Mamma Mia!
Expected to be this season's feel-good hit, this euphoric new musical about a young bride-to-be and her single mom is scored with 22 shimmery disco tunes by Benny Andersson and Björn Ulvaeus. Yep, the guys from ABBA. So forget about that flop *Chess* and come sing along to "Take a Chance on Me" and "Dancing Queen." Nobody will dare make fun of you—they'll be singing along too. Louise Judy Kaye, Tina Maddigan, Karen Mason, and Louise Pitre. $55–$98.75. In previews for a 10/18 opening. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

Noises Off
Patti Lupone, Peter Gallagher, Richard Easton, Faith Prince, and others star in Michael Frayn's London hit, a madcap comedy about a touring theatrical troupe. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 10/16 for an 11/1 opening. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

Thou Shalt Not
Reigning Broadway super-choreographer Susan Stroman (*Contact, The Music Man, The Producers*) directs and choreographs a steamy new musical based on Émile Zola's classic tale *Thérèse Raquin*. Singer and songwriter Harry Connick Jr. wrote the music and lyrics for this new adaptation, set in his home town of New Orleans. Craig Bierko plays a jazz musician who returns from WWII and seduces a local married woman, played by Kate Levering. $20–$85. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. In previews for a 11/1 opening. Through 1/6. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

The Women
The Roundabout stages Clare Booth Luce's classic tale about a woman whose marriage is ruined by gossip with a fantastic ensemble cast of leading ladies, including Kristen Johnston, Rue McClanahan, Cynthia Nixon, Jennifer Tilly, and Mary Louise Wilson. $40–$70. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Early curtains 11/13–11/16 at 7 and 12/4–12/8 at 7. In previews for a 11/8 opening. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Now Playing

Aida
The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. Maya Days, Idina Menzel, and Adam Pascal star. More important, the gigantic sets and ridiculously fabulous costumes are designed by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it has still been entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Cabaret
This gritty revival of Broadway's most decadent musical won four Tonys in 1998 for its portrayal of the sepia-washed world of Berlin cabaret. Set in the former glory of Studio 54 and based on Christopher Isherwood's *Berlin Stories*, the production revives the classic songs of Fred Ebb and John Kander with a darker edge than the Liza Minnelli edition. That said, the revival gets a strange tweak as squeaky-clean Brooke Shields joins Matthew Greer and Matt McGrath (*Hedwig*). $25–$95. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Shubert, 225 W. 44th St. (212-239-6200).

Contact
This sensational, Tony-slathered, and thankfully uncategorizable dance-theater work by John Weidman and Broadway's reigning choreographer, Susan Stroma presents a triptych of inventive pieces, ranging from naughty flirtation to a suicidal adman's frantic fantas Charlotte d'Amboise, Colleen Dunn, and D.W. Mof fett now star. $55–$80. Tues.–Sat. at 8, Wed. and Sat. a 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theate 150 W. 65th St. (212-239-6200).

42nd Street
Come and meet those dancin' feet. This revival of th Al Dubin and Harry Warren musical about th proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant chore ography by Randy Skinner, and features a top-notc cast: Michael Cumpsty, Christine Ebersole, David El der, Jonathan Freeman, Kate Levering, and Mary Tes ta. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. a 3. • Ford Center for the Performing Arts, 213 W. 42nd S (212-307-4100).

The Full Monty
The rambunctious musical adaptation of the 199 film about desperate, destitute men who have nothin to lose but their underwear. Music and lyrics by Davi Yazbek; book by Terrence McNally; directed by Jac O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200

Hedda Gabler
The fantastic Kate Burton plays Hedda, a Victoria woman grown bored with her scholarly husband, i this new Jon Robin Baitz adaptation of Ibsen's classi directed by Nicholas Martin. $30–$70. Tues.–Sat. at Wed. and Sat. at 2, Sun. at 3. • Ambassador Theatre, 21 W. 49th St. (212-239-6200).

Kiss Me, Kate
Burke Moses and Carolee Carmello (who both ju took a big pay-cut to keep this show going) interpr Cole Porter's feuding couple—two actors who pla the *Shrew*'s Kate and Petruchio in a play-within-the musical. The energetic supporting cast does its be with ever-hilarious numbers like "Brush Up You Shakespeare." $26–$86. Tues.–Sat. at 8, Wed. and Sat. 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (21 239-6200).

Les Misérables
An audacious button-pusher with over-the-top son like "Do You Hear the People Sing?" and "I Dreame a Dream," producer Cameron Mack intosh's megahit, based on the Vict Hugo novel, still stands as the best the big British commercial import $20–$85. Mon.–Sat. at 8, Wed. an Sat. at 2. Opened: 3/12/87. • Imperi Theater, 249 W. 45th St. (212-239-6200

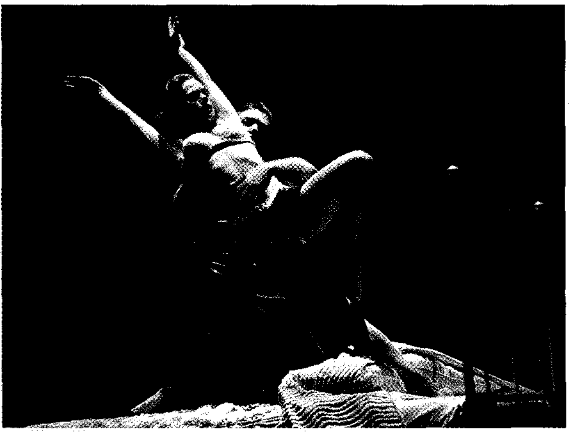
The Lion King
Based on the popular Disney movi this sublimely inventive productio showcases some of the best exper mental theater techniques of a gene ation, wrought with joyful mastery experimental director extraordinai Julie Taymor, and rewarded with bouquet of Tonys in 1998. $30–$9 Wed.–Sat. at 8, Wed. and Sat. at 2, Su at 1 and 6:30. • New Amsterdam Th ater, 214 W. 42nd St. (212-307-4747).

The Music Man
Meredith Willson's 1957 music about a con-man who charms t sleepy town of River City, Iowa, gets a giddily inve tive production at the hands of director-choreogr pher Susan Stroman (*Contact, The Producers*). Robe Sean Leonard stars as Professor Harold Hill opposi the talented Rebecca Luker. $40–$90. Tues.–Sat. at Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 25 W. 52nd. St. (212-307-4100).

The Phantom of the Opera
Unlike *Cats*, Andrew Lloyd Webber's other blockbust refuses to give up the ghost. $20–$85. Mon.–Sat. at

Opening

N'awlins Noir

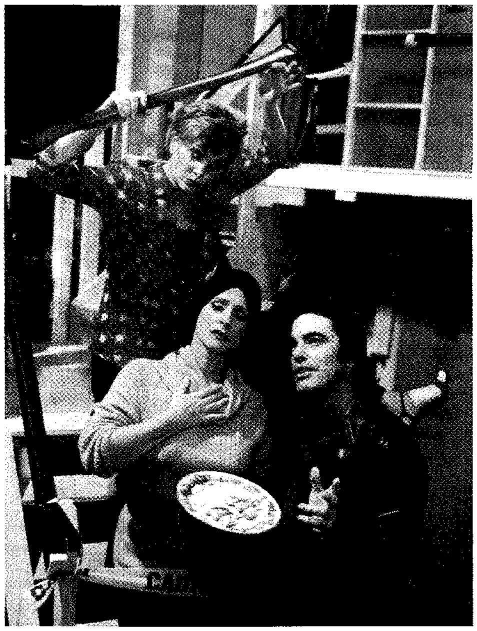


Long before *Girls Gone Wild!* appeared on the scene, New Orleans was a steamy setting for sexually charged film and theater, from *A Streetcar Named Desire* to *The Big Easy*. Now Susan Stroman, Broadway's reigning director-choreographer, teams up with New Orleans native and pop crooner Harry Connick Jr. for **Thou Shalt Not**, their adaptation of *Thérèse Raquin*, Emile Zola's dark tale of lust and betrayal. Craig Bierko (now shirtless on the Plymouth Theatre marquee) plays a jazz musician who returns home from World War II and seduces a young married woman, played by *42nd Street* chorus-girl-turned-star Kate Levering (pictured, in period underwear, with Bierko). In previews for an October 25 opening. (See "Broadway.")

Photograph by Paul Koln

Comic Relief

If you're looking for a break from CNN, the Brooks Atkinson may have the right diversion. "Noises Off doesn't pretend to be anything but entertaining," says actor Peter Gallagher, who will be starring in this revival of Michael Frayn's madcap comedy about a disastrous theater troupe, alongside stage vets Patti LuPone, Richard Easton, and Faith Prince. "In the play, my character says, 'I haven't come to the theater to hear about other people's problems—I've come to be taken out of myself and preferably not put back again,' " explains Gallagher (pictured, with LuPone and the ax-wielding Prince). "That's essentially what our show does." Previews begin October 16 for a November 1 opening. (See "Off Broadway.")



Ved. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 47 W. 44th St. (212-239-6200).

he Producers
athan Lane and Matthew Broderick produce the ulmate "surefire flop," *Springtime for Hitler*, in Mel rooks's triumphant new musical and Tony Award ecord-setter. Based on the Oscar-winning 1968 film, irected and choreographed with aplomb by Susan troman, this giddy romp is the hottest ticket in town. 30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at :30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

roof
stly rewarded with a Pulitzer and several Tonys, avid Auburn's *Proof* is a virtuoso piece of writing. As atherine, Jennifer Jason Leigh now plays a chronical depressed young woman whose father, a famous athematician, recently lost his mind and then his life. hen Catherine's type-A sister rolls into town to ury her father, a graduate student (the extremely talnted Josh Hamilton) finds a groundbreaking proof mong her father's otherwise nonsensical papers and atherine is jolted out of her near-catatonic state and to the confusing world around her. Daniel Sullivan's irection is impeccable. $24–$69. Tues.–Sat. at 8, Wed. nd Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th t. (212-239-6200).

ent
he late Jonathan Larson's Pulitzer-winning reimaging of Puccini's *La Bohème* as it might be lived by a aggle of hipsters ensconced in the East Village at the eak of grunge and the AIDS epidemic. $35–$80. on., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and . • Nederlander Theater, 208 W. 41st St. (212-307-4100).

exaholix
hn Leguizamo, who's recently been hanging around e sets of films like *Summer of Sam* and *Moulin Rouge,* turns with his first solo Broadway show since his ntastic *Freak*. Leguizamo even promises to teach ew Yorkers a few things about the Latino community in his skit "Latinos for Dummies: From Monzuma to Me." $30–$70. Tues.–Sat. at 8, Sat. at 2, Sun. 3. Through 11/20. • Royale Theatre, 242 W. 45th St. 12-239-6200).

ale of the Allergist's Wife
this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante (played by Michele Lee). $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

round Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booth, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS is at Broadway and 47th Street; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Urinetown
After its surprise success earlier this year, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, transfers to Broadway. In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon.–Sat. at 8, Wed. at 2:15, Sat. at 2. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

An Adult Evening of Shel Silverstein
Atlantic Theatre Company stages one-acts by the author of one of the greatest Johnny Cash songs ever: "A Boy Named Sue." Though Silverstein's best known for works like *The Giving Tree,* this show will prove that the author, a regular *Playboy* contributor, always had his eye on mature stories. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 10/17 opening. • Atlantic Theatre, 336 W. 20th St. (212-239-6200).

Big Top Doo-Wop
Big Apple Circus returns with it's latest spectacle, starring the clown Grandma (Barry Lubin). $18–$65. Call for schedule. 10/18–1/6. • Damrosch Park, Lincoln Center (212-307-4100).

Bloody Poetry
Howard Breton's drama about the libertine Romantic poets Lord Byron and Percy Shelley gets a new production at the hands of Synapse Theatre. Adrian LaTourelle stars. David Travis directs. $19. Mon. at 7, Wed.–Sat. at 8, Sun. at 3. Through 10/26. • Connelly Theater, 220 E. 4th St. (212-206-1515).

Dragapella Starring the Kinsey Sicks
Inaugurating the new upstairs performance space at Studio 54, the satirical dragapella act Kinsey Sicks (Ben Schatz, Irwin Keller, Maurice Kelly, and Chris Dilley) kicks off its latest parodic performance. $50–$55. Wed.–Sat. at 8, Sat. at 5, Sun. at 4 and 7. In previews for a 10/17 opening. • Upstairs at 54, 254 W. 54th St. (212-239-6200).

Everett Beekin
Bebe Neuwirth stars in Richard Greenberg's latest, which crosscuts between Jewish families in forties New York and nineties Orange County. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/4 opening. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

Everything That Rises Must Converge
New York Theatre Workshop presents Karin Conrood's new production of three classic short stories by Flannery O'Connor. $45. Tues.–Sun. at 7:30, Sat. and Sun. at 1:30. Previews begin 10/17 for a 10/30 opening. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

Havana Is Waiting
Cuban-American playwright Eduardo Machado'sreturns to his roots with an autobiographical drama. $55. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. In previews for a 10/24 opening. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Light Years
Playwrights Horizons presents Billy Aronson's comedy about four college roommates struggling through their first years in college. Jamie Richards directs. $25. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7:30. In previews for a 10/21 opening. • Theatre Three, 311 W. 43rd St. (212-279-4200).

The Marriage of Figaro
The ambitious Target Margin theater company goes to the opera with a new take on the Beaumarchais play that inspired Mozart's classic. $12–$15. Call for schedule. In previews for a 10/17 opening. • Ohio Theater, 66 Wooster St. (212-358-3657).

The Noise of Time
Emerson String Quartet aand Complicite return with their heralded music-theater collaboration, based on the life and work of Soviet composer Dmitri Shostakovich. $55. 10/18 and 10/19 at 8, 10/20 at 3 and 8, 10/21 at 3 and 7:30. • John Jay College Theater, Tenth Ave. bet. 58th and 59th Sts. (212-721-6500).

QED
Alan Alda stars in Peter Parnell's new two-character play about the bad-boy physicist Richard Feynman. $35–$55. Sun. and Mon. at 8. Previews begin 10/21 for an 11/18 opening. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

The Square
Ma Yi Theater presents a collection of sixteen short works that address the Asian-American experience, with contributions from playwrights like Ping Chong, Jessica Hagedorn, David Henry Hwang, Craig Lucas, Han Ong, Diana Son, and Chay Yew. The project was created by Lisa Peterson and Chay Yew. $40. Tues.–Sat. at 8, Sat. and Sun. at 2. Previews begin 10/16 for a 10/27 opening. • The Public Theater, 425 Lafayette St. (212-239-6200).

The Theft of Sita
As part of the BAM Next Wave Festival, Nigel Jamieson stages an Indonesian-Australian music-theater work that is complemented by shadow puppetry and a jazzy gamelan score. $20–$50. 10/17, 10/19, and 10/20 at 7:30, 10/21 at 3. • BAM Harvey Theater, 651 Fulton St., Brooklyn (718-636-4100).

Tom Midnight's Garden
London's Unicorn theater company presents a magical kid-friendly tale set in a magical world. $10–$30. 10/19–11/4. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Photograph by Joan Marcus.

Opening

My Home Town

Thirty-eight years after fleeing Cuba on a "Peter Pan" flight to Florida, playwright Eduardo Machado returned to his home country for the first time to attend a film festival. "Nothing had anything to do with anything anyone had ever told me about Cuba," he says. "Everything was a surprise. I just went from moments of doubting myself, everything my parents told me, and my own memories, because everything looked the same way as it did when I was 9, except faded. I learned to trust my instincts a little more." When Machado returned, he began processing the trip and writing **Havana Is Waiting** (cast, pictured), an autobiographical drama about a Cuban-American who returns home with a friend and clashes with a local cabdriver. "The most overwhelming thing was realizing how much the revolution has really been a civil war, split between Cuba and the U.S," he says. "Every family there has someone who is here—the country's heart is really here." So, Machado says, are Cuba's pocketbooks: "The political duplicity is just amazing—Cuba has a real dollar economy, and those dollars are getting in there some way, from people in Miami." Still, some things on his visit were barely different at all. "They were having one of these Elián rallies during the film festival, and I was sitting down to dinner," he recalls. "At one table beside me was Mariel Hemingway, and on the other side was Ethel Kennedy. We're all having mojitos, and I'm thinking, *There's a Hemingway to the right of me, a Kennedy to my left—has anything here changed?*" In previews for an October 24 opening. (See "Off Broadway.") L.H.

Where's My Money?

John Patrick Shanley's dark comedy about Brooklyn divorce lawyers transfers to the MTC after a successful Off–Off Broadway run presented by the Labyrinth Theater. $45. Tues.–Sun. at 7:30, Sat. and Sun. at 3. Previews begin 10/16 for a 11/7 opening. • MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).

Wonder of the World

You couldn't ask for a better comic cast. Sarah Jessic Parker plays a frazzled heroine on the verge, surrounded by the fantastic Marylouise Burke (*Fuddy Meers*), the adorable Kevin Chamberlin (*Dirty Blonde, Seussical*), Kristine Nielson, Bill Raymon, the ever-wonderful and goofy Amy Sedaris, and Alan Tudyk. Director Christopher Ashley is doubly-blessed: the playwright, David Lindsay-Abaire (*Fuddy Meers, Kimberly Akimbo*), may be Off Broadway's hottest young talent. Don't miss this one. $60. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. In previews for an 11/1 opening. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Now Playing

Are You Dave Gorman?

A solo show by comedian Dave Gorman. $25–$40. Wed.–Sat. at 8. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

Blue Man Group: Tubes

Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

The Complete Works of William Shakespeare (Abridged)

This offbeat crash course through the Bard's works is directed by downtown director Jeremy Dobrish. $25–$55. Mon., Wed.–Fri. at 7, Sat. at 4, 7, and 10. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

De La Guarda

A show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show

A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Down South

Doug Field's comedy lampoons sixties suburbia. $35. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. Through 10/14. • Rattlestick Theatre, 224 Waverly Pl. (212-239-6200).

Exit the King

Pearl Theatre presents the first production of this Ionesco work staged in New York since 1962. In the drama, King Berenger I is informed that he will only live so long as the play is onstage, and prolongs his comic exit scene to a full ninety minutes. $28–$35. In previews for a 9/24 opening. Tues. at 7, Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 10/21. • Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).

The Fantasticks

The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

First Love

Playwright Charles Mee collaborates with Mabou Mines' Ruth Maleczech and Frederick Neumann and his daughter, director Erin B. Mee, in an experimental performance about a surprising accident. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • New Yor Theatre Workshop, 79 E. 4th St. (212-239-6200).

Forbidden Broadway 2001: A Spoof Odyssey

Gerard Alessandrini's newest update of his long-running musical spoof. $49.50–$55. Mon., Tues., Fri., an Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (21 239-6200).

Hello Muddah, Hello Fadduh!

A revival of the classic Allan Sherman musical, whic tracks a couple's life from summer camp to retiremen $45–$50. Tues.–Sat. at 8, Sat. at 5, Wed. and Sun. at 3. Triad Theatre, 158 W. 72nd St. (212-239-6200).

I Love You, You're Perfect, Now Change

They're here. They're straight. Get used to it. It's a da ing innovation, perhaps, but this mus cal revue is about what, in the conte of most contemporary musicals, seen an amusingly quaint subject the days—heterosexual love. $49.50–$6 Mon., Tues., Fri., and Sat. at 8, Wed. 2:30, Sun. at 3 and 7:30. Opene 8/1/96. • Westside Theatre, 407 43rd St. (212-239-6200).

An Immaculate Misconception

An inventor of the birth control pi Carl Djerassi opens his first pla which is, appropriately enough, a dr ma about contemporary sex. Mon Wed.–Sat. at 8, Sat. at 2:30, Sun. at Through 10/21. • Primary Stages, 35 W. 45th St. (212-333-4052).

The Ionesco Festival

How absurd: twenty-nine Off an Off–Off Broadway companies a staging 39 of Eugene Ionesco's play Highlights include the Pearl Theate production of *Exit the King* and San tuary Theater's production of *The Picture,* starri Tony Torn. Call for schedule and locations. Throug 12/1. • (212-387-2043).

Irish Comedy Festival: The Nualas

Ireland's all-girl comedy troupe aims for your fun bone. $25–$35. Wed.–Sat. at 8, Sun. at 3 and 7. • Iri Arts Center, 553 W. 51st St. (212-212-581-4125).

La Lupe: My Life, My Destiny

Carmen Rivera's energetic new musical about t iconic salsa singer La Lupe tracks the singer's rise a fall. Luis Caballero directs. Performances on Wed. a Thurs. are in English; all others are in Spanish. $4 Tues.–Sat. at 8, Sun. at 6:30, Sat. and Sun. at 2. • Th atre Four, 424 W. 55th St. (212-239-6200).

The Late Henry Moss

In the East Coast premiere of Sam Shepard's latest dr ma, Ethan Hawke and Arliss Howard play two brot ers who unearth the legacy of their late alcoholic f ther. The play met mixed reviews in San Francisco, b has now been handed over to the capable direct Joseph Chaikin. $55. Tues.–Sat. at 8, Sat. at 2, Sun at Through 10/14. • Signature Theatre's Peter Nort Space, 555 W. 42nd St. (212-244-7529).

Love, Janis

An enjoyable new bio-musical based on the bo *Love, Janis* by Joplin's sister Laura and performed by trio of actresses. $35–$75. Tues.–Fri. at 8, Sat. at 7 a 10:30, Sun. at 3 and 7:30. Through 12/31. • Villa Theater, 158 Bleecker St. (212-307-4100).

Martha

Scotland's Catherine Wheels theater company stage kid-friendly tale about a goose and a cranky old la $10–$30. Fri. at 7, Sat. and Sun. at noon and Through 10/14. • New Victory Theater, 209 W. 42nd (212-239-6200).

Metamorphoses

Mary Zimmerman uses a 27-foot-wide pool of wat to stage her inventive, Ovid-inspired work, which w a splashing success in earlier Los Angeles and Seatt runs. $35–$55. Tues., Thurs.–Sat. at 8, Wed. and Sat. 2, Sun. at 3. • Second Stage Theatre, 307 W. 43rd St. (21 246-4422).

Much Ado About Nothing

Aquila Theater Company returns with its latest a venturous adaptation, which casts the comic chara ters of Shakespeare's comedy in squeaky bla leather and svelte cat suits designed by SoHo's Beau rummel. $30–$40. Tues.–Fri. at 8, Sat. at 5 and 9, un. at 3 and 7. • Manhattan Ensemble Theater, 55 Mer-er St. (212-239-6200).

urdered by the Mob
nteractive off-line entertainment. $55. Fri. at 7:30, Sat. t 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

laked Boys Singing
ıst like a regular musical revue, but without pants. 35–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 0, and Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. o. (212-239-6200).

ctoberfest 2001
nsemble Studio Theatre kicks off its annual fall fes-val of readings and productions, including works by dward Allan Baker, Amy Fox, Romulus Linney, and eslie Ayvazian. Call for prices and schedule. • En-emble Studio Theatre, 549 W. 52nd St. (212-247-4982).

erfect Crime
he long-running thriller. $35. Mon. and Thurs.–Sat. t 8, Wed. and Sat. at 2, Sun. at 3 and 7. • Duffy Theatre, 553 Broadway, at 46th St. (212-695-3401).

uppetry of the Penis
lesson in "the ancient Australian art of genital origa-ni." And if you think this sounds like something a dis-ırbed balloon-animal-tying birthday clown does hen he's alone at night—you're close to the truth. wo Australian comedians perform penile contortions ke "The Hamburger," "The Eiffel Tower," and "The Vindsurfer." $29.90–$39.90. Tues.–Thurs. at 8, Fri. nd Sat. at 7 and 9:30, Sun. at 7. • John Houseman The-tre, 450 W. 42nd St. (212-239-6200).

eefer Madness
ased on the 1936 marijuana scare film, this budding ew musical by Kevin Murphy and Dan Studney stages what happens when a good kid inhales and falls in with some pot-addled communist zombies. $20–$60. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7:30. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

Repertorio Español's Festival of Jewish Latin American Theatre
The festival kicks off with Alejandro Samek's *Volvió Una Noche (She Returned One Night)*, a magic-realist tale about an interfaith marriage in which a Jewish mother comes back from the grave when she discovers that her son has married a Latino Catholic woman. $25–$40. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

Rude Entertainment
Christopher Ashley (*The Rocky Horror Show, The Country Club*) directs three one-act plays by Paul Rudnick (*Jeffrey, The Most Fabulous Story Ever Told*) for the ever-playful Drama Dept. $35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. • Greenwich House Theatre, 27 Barrow St. (212-239-6200).

Save It for the Stage: The Life of Reilly
Director and actor Charles Nelson Reilly presents the story of his life, from the Bronx to Broadway. $35–$40. Tues.–Sat. at 8, Sun. at 3. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

The Shape of Things
Gretchen Mol, Paul Rudd, Rachel Weisz, and Frederick Weller star in the latest wicked drama by Neil LaBute. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Six Goumbas and a Wannabe
A mob comedy by Vincent Gogliormella. $49.50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. • Players Theatre, 115 Macdougal St. (212-239-6200).

Opening

Playwrights' Horizons

Self-sacrifice and community spirit are certainly good reasons to run out and buy tickets to an Off Broadway play, but good theater should be justification enough. So we shouldn't have to beg you to head downtown this week, where the Public Theater welcomes **The Square** (featuring Henry Yuk and Ching Valdes-Aran, pictured, bottom), an ambitious collection of short works by sixteen major playwrights who each tie a vision of the Asian-American community to a small Chinatown park. When previews begin October 16, work by some of the country's best Asian-American writers—including Ping Chong, Jessica Hagedorn, David Henry Hwang, Diana Son, and Han Ong—will be complemented by a range of work by non-Asians, from Maria Irene Fornes and Jose Rivera to Craig Lucas and Kia Corthron. (At $40 a ticket, that's about three bucks a playwright.) When you're done there, check out the Atlantic Theater's **An Adult Evening of Shel Silverstein** (featuring Jordan Lage and Maryann Urbano, pictured, top). Opening October 17, this collection of one-acts should take audiences beyond *Where the Sidewalk Ends* and introduce them to the more mature interests of an author who began his career as a *Playboy* illustrator. (See "Off Broadway.")

otographs: top, Carol Rosegg; bottom, Nigel Teare.

The Spitfire Grill
Based on Lee David Zlotoff's 1996 film about a young woman who moves to a small Wisconsin town, this new Playwrights Horizons musical by James Valcq and Fred Alley features Liz Callaway, Garrett Long, Mary Gordon Murray, and Steven Pasquale. $50. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3. • Duke Theater, 229 W. 42nd St. (212-239-6200).

Stomp
This loud show is a riot of found-object percussion. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

Tick . . . Tick . . . Boom!
This passionate, semi-autobiographical musical by the late Jonathan Larson (*Rent*) tracks the life of a struggling composer who is about to turn 30. Pulitzer winner David Auburn (*Proof*) provides script consultation; Scott Schwartz (*Bat Boy*) directs. Now starring New Kids on the Block vet Joey McIntyre. $20–$50. Wed.–Sat. at 8, Sun. at 3. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Underneath the Lintel
In Glen Berger's new play, subtitled "The Mystery of the Abandoned Trousers," a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $35–$45. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

Unwrap Your Candy
Last year, the playwright successfully adapted his dark play *Quills* into a disturbing motion picture (tagline: "Meet the Marquis de Sade. The pleasure is all his"). Now he's returning to the stage with four short frightening works. $15–$40. Mon.–Sat. at 8, Sat. at 3. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

The Vagina Monologues
Eve Ensler oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for this play's namesake. What was once Ensler's one-woman show is now performed by trios of actresses. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Off-Off Broadway

The Blacks: A Clown Show
Recent recipient of an OBIE award, the Classical Theatre of Harlem celebrates the fortieth anniversary of Jean Genet's controversial work with a new production. $15. Thurs.–Sat. at 8, Sun. at 3. • The HSA Theatre, 645 St. Nicholas Ave., near 141st St. (212-539-8828).

Blood Is the Only Good Adhesive in Heaven
Daredevil Opera Company presents an intriguing new site-specific music-theater work. $12. Wed. and Sun. at 8. Through 11/3. • Washington Square United Methodist Church, 135 W. 4th St. (212-591-0343).

Hedda Gabler
Compare and contrast this production with its Broadway rival. $15. Wed.–Sat. at 8, Sun. at 3. Through 10/28. • Century Center, 111 E. 15 St. (212-982-6782).

In On It
Justly acclaimed Canadian playwright Daniel MacIvor directs and stars in his latest, opposite Darren O'Donnell. $17–$20. Wed.–Sun. at 7:30, Sat. at 10. Through 10/21. • P.S. 122, 150 First Ave. (212-477-5288).

Listen Houdini
Axis Theatre's new drama pits Houdini, Sir Arthur Conan Doyle, and medium Margery Crandon against one another. $20. Thurs.–Sat. at 8. 10/18–12/22. • Axis Theatre, 1 Sheridan Square (212-807-9300).

No Mother to Guide Her/Ajax/2 By MacWellman
Tons of theater return to the Flea, presented by the Bat Theatre Company. $15–$20. Call for schedule. Through 11/19. • Flea, 41 White St. (212-226-2407).

Shiny Hot Nights: More Songs of Joni Mitchell
Performance artist John Kelly returns. $20. Sat. at 8. 10/20–11/17. • Fez, 380 Lafayette St. (212-533-2680.)

Strange Birds
A new futuristic opera by Joseph Diebes. $12–$15. Tues.–Sat. at 8:30. 10/18–11/3. • GAle GAtes, 37 Main St., Brooklyn (718-522-4597).

cue

Art

Edited by Edith Newhal

Galleries

Solos

Madison Avenue and Vicinity

Judith Belzer
Paintings of abstracted landscapes that suggest the human experience of nature in different seasons; through 11/3. • Berry-Hill, 11 E. 70th St. (212-744-2300).

John Berger
Recent charcoal and pencil drawings by the artist, who is also a writer on art; through 10/31. • Cadé, 1045 Madison Ave. (212-734-3670).

Theodore Brauner
A two-gallery exhibition of the Surrealist's photographic works from the series "Solarfixes," of abstract images made without a camera or darkroom, and "Masks," which depict found anthropomorphisms; through 11/3. • Ubu, 16 E. 78th St. (212-794-4444), and Gat, 1100 Madison Ave. (212-327-0441).

Herbert Ferber
Paintings, sculptures, and works on paper dating from 1958 to 1967 that suggest a calligraphic motion or gesture; through 11/10. • Knoedler, 19 E. 70th St. (212-794-0550).

Otto Freundlich
Monumental bronze sculptures made in Paris between 1929 and 1935; through 11/3. • Werner, 4 E. 77th St. (212-988-1623).

Peter Heinemann
Expressionistic self-portraits; through 10/31. • Schlesinger, 24 E. 73rd St. (212-734-3600).

Roy Lichtenstein
Prints by the Pop artist that were published by Leo Castelli Gallery in the sixties; through 11/3. • Castelli, 59 E. 79th St. (212-249-4470).

David Mann
Paintings of images that suggest subterranean, microscopic, and macroscopic worlds; through 11/3. • Graham, 1014 Madison Ave. (212-535-5767).

Georgia O'Keeffe
A selection of paintings, sculpture, and works on paper dating from 1904 to 1953; through 11/10. • Peters, 24 E. 78th St. (212-628-9760).

Fairfield Porter
Pencil and ink drawings from the fifties through the early seventies, including views of Maine and Long Island, interior scenes, and portraits of family and friends; through 11/10. • Hirschl & Adler Modern, 21 E. 70th St. (212-535-8810).

Stuart Shils
Small-scale paintings, monotypes, and oil pastels from the past two years whose subject is the sky and its interaction with land and sea; through 11/10. • Davis & Langdale, 231 E. 60th St. (212-838-0333).

Robert Therrien
New sculpture, large-scale drawings, and paintings on paper; through 11/27. • Gagosian, 980 Madison Ave. (212-744-2313).

Steve Wheeler
Abstract paintings from the forties and fifties that draw on Cubism, Surrealism, Native American iconography, and popular culture; through 11/3. • York, 21 E. 65th St. (212-772-9155).

Elyn Zimmerman
New drawings by the sculptor that are based on a group of photographs she took that recorded the passage of water through a shallow stream bed; through 11/10. • Gagosian, 980 Madison Ave. (212-744-2313).

57th Street Area

Gabrielle Bakker
Paintings on classical themes; through 11/3. • McGrath, 20 W. 57th St. (212-956-3366).

William Baziotes
Works on paper by the Abstract Expressionist; through 11/3. • Helman, 20 W. 57th St. (212-245-2888).

Joe Brainard
More than 75 collages and works on paper by this American artist who died in 1994 and whose work is the subject of a retrospective at P.S. 1 Contemporary Art Center (see "Museums"); through 11/10. • De Nagy, 724 Fifth Ave. (212-262-5050).

David Hockney and Henri Matisse
Line drawings of pen and ink on paper by the contemporary British-born artist and the French modern master; through 11/10. • Artemis • Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

Ellsworth Kelly
A retrospective of posters created for the artist's gallery and museum exhibitions; through 12/22. • Sheehan, 20 W. 57th St. (212-489-3331).

Leslie Lerner
Figurative paintings on the theme of the artist's Californian adolescence; through 11/10. • Littlejohn, 41 E. 57th St. (212-980-2323).

Bodil Manz/David Packer
New cylindrical porcelain vessels by the Danish ceramic artist; through 11/3. • Clark, 24 W. 57th St. (212-246-2205).

Forrest Moses/Ellen Kozak
Recent landscape paintings/Small abstract paintings. Through 11/1. • Perlow, 41 E. 57th St. (212-644-7171).

David Remfry
Watercolors of New York nightlife; through 11/3. • Neuhoff, 41 E. 57th St. (212-838-1122).

Alma Thomas
Large-scale abstract paintings from the seventies composed of rhythmic marks of color; through 11/3. • Rosenfeld, 24 W. 57th St. (212-247-0082).

SoHo and TriBeCa

Karen Arm/Ann Agee
Abstract paintings that allude to star fields, whirlpools, and other natural formations/Porcelain sculptures of female body parts. Through 11/10. • P•P•O•W, 476 Broome St. (212-941-8642).

Ay-O
Oven-baked, rainbow-hued "paintings" of breasts by a Japanese Fluxus artist; through 11/3. • Harvey, 537 Broadway (212-925-7651).

Alex Katz
The first complete survey of woodcuts and linocuts produced by the artist since 1951; through 11/24. • Blum, 99 Wooster St. (212-343-0441).

Catherine Murphy
Recent paintings and drawings depicting small sections of the artist's studio and other subjects; through 11/3. • Lennon, Weinberg, 560 Broadway (212-9941-0012).

Keith Sonnier
Six pieces made between 1990 and 1997 that use copper wires to "capture" electricity; through 11/28. • Location One, 26 Greene St. (212-334-3347).

Serge Vollin
Paintings inspired by the self-taught artist's dreams of his childhood in Algeria; through 11/10. • Ross, 568 Broadway (212-343-2161).

Alison Weld
Gestural abstract paintings on canvas, each one flanked on either side by panels of brightly colored stretched fabric; through 11/4. • Pacifico, 546 Hudson St. (212-462-2709).

Chelsea

Kim Abeles
The first large-scale exhibition of the Californian artist's work in New York City, featuring assemblages and installations dating from 1979 to 2001; through 11/18. • Art Resources Transfer, Inc., 210 Eleventh Av (212-691-5956).

Kevin Appel
New large-scale paintings of domestic interiors, sti lifes, and landscapes that are reminiscent of architec tural renderings; through 11/3. • Boesky, 535 W. 22n St. (212-680-9889).

Miroslaw Balka
Installations by the Polish-born artist that explore th idea of memories being swept away; through 11/3. Gladstone, 515 W. 24th St. (212-206-9300).

Céleste Boursier-Mougenot
A new video-and-sound installation that broadcas ambient activity filmed outside the gallery; throug 11/17. • Cooper, 534 W. 21st St. (212-255-1105).

James Croak/Nicky Nodjoumi
Recent cast-dirt sculptures of life-size human form Paintings of fantastic landscapes; through 11/10. Stux, 529 W. 20th St. (212-352-1600).

Solange Fabião
A video documentation of Broadway between 228 Street and Wall Street as seen from the windows of taxi; through 11/1. • Rodgers/9W, 529 W. 20th St. (21 414-9810).

Michael Galbreth and Jack Massing
The first New York solo exhibition of works b the Houston-based team known as "The A Guys," featuring silkscreens and lithographs, com puter vector drawings, and a set of "Porn Sheets through 11/10. • DeWitt, 547 W. 27th St. (212-69 6845).

Tsibi Geva
Paintings and an installation that refer to the Israel Palestinian conflict; through 10/31. • Nosei, 530 22nd St. (212-741-8695).

Chris Hammerlein
Drawings and sculpture that involve a cast of chara ters in open-ended narratives; through 11/10. • Ell 526-30 W. 25th St. (212-206-6411).

Jenny Holzer
A site-specific LED installation featuring her ne written work, *OH*, an intimate text about a gi through 11/17. • Cheim & Read, 547 W. 25th St. (21 242-7727).

Jess von der Ahe
New large-scale paintings that suggest Byzanti church interiors, Viennese Secessionism, and Asi screen painting, executed in the artist's chosen med ums of her own blood and gold leaf; through 11/1 • Grimm, 505 W. 28th St. (212-564-7662).

Alex Katz
New large-scale paintings; 10/17–11/10. • PaceW denstein, 534 W. 25th St. (212-929-7000).

Morris Louis
Eight paintings from the influential American artis series, "Veils," "Unfurled," and "Stripes"; throug 11/24. • Kasmin, 293 Tenth Ave. (212-563-4474).

Linda Matalon
Sculpture and large-scale drawings; through 11/3. Cohan Leslie and Browne, 138 Tenth Ave. (212-206-871

Tom Nozkowski
New abstract paintings; through 11/5. • Protetch, 5 W. 22nd St. (212-633-6999).

Victor Pesce/Carol Pereira
Recent paintings in which one or a few objects a silhouetted against flat planes of color/Paintings th fuse elements of American modern art and trad tional East Indian crafts. Through 11/10. • Harris, 5 W. 20th St. (212-463-9666).

Sam Prekop
Small abstract paintings in which semi-grids mor

Ground Rules

Galleries are generally open Tuesday through Saturd from between 10 and 11 to between 5 and 6.

to architecture and topography; through 11/10. • ementine, 526 W. 26th St. (212-243-5937).

iguel Rio Branco
n installation comprising over 500 slide-projected ages combined with a musical score and sculptur- elements; through 11/10. • D'Amelio Terras, 525 W. nd St. (212-352-9460).

becca Salter
ecent abstract paintings whose scale and propor- ns are based on the measurements of the artist's n body; through 11/3. • Scott, 529 W. 20th St. 46-486-7004).

mes Siena
stemic abstraction compositions painted on small minum panels; through 11/10. • Gorney vin + Lee, 534 W. 26th St. (212-352-8372).

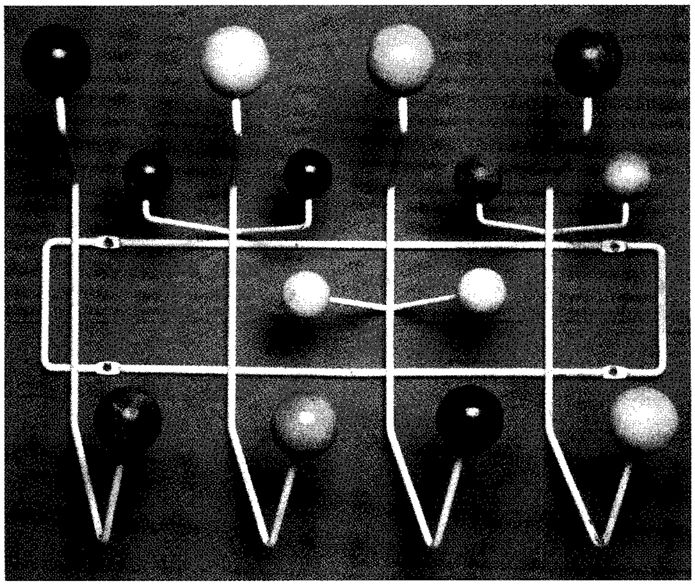
mien Smith
intings and drawings that borrow images m science-fiction movies and television ws; through 11/4. • Morris, 465 W. 23rd (212-727-2752).

san Chrysler White
ured paintings of Rorschach-like em- ms; through 11/10. • Foster, 529 W. 20th (212-229-0044).

Retrospective

urves Ahead

What do an Eames molded-plywood "potato-chip" chair, a 1946 Adolph Gottlieb painting, the Slinky, and an Eva Zeisel pitcher have in common? They're among the many swoopy pieces of modernist design currently on view in the Brooklyn Museum's new exhibition **Vital Forms: American Art and Design in the Atomic Age, 1940–1960** (200 Eastern Parkway; through January 6) and its accompanying book (Abrams; $49.50). Before World War II, American art and design were characterized by steely machinelike imagery; it wasn't until 1940, when European artists and designers began moving to America, that the undulations inherent to prewar Surrealism were assimilated into the American aesthetic. Within a decade, organic forms—applied to everything from boomerang-shaped bowling alleys to kidney-shaped swimming pools to Eero Saarinen's TWA Terminal at JFK airport—were ubiquitous in the United States. Since the early nineties, those boomerang shapes and the sensibility that brought them have made a major comeback, abetted by computer-aided-design tools that make curves easier to manufacture. Part of the appeal is straight-ahead nostalgia—revived classics like the Eameses' "Hang-It-All" hat rack (pictured, 1953) are key to the new modernist look. But that cozy humanizing embrace and soaring birdlike dynamic have always been hard to resist. E.N.



tograph courtesy of the Brooklyn Museum of Art.

roup Shows

adison Avenue and Vicinity

nericas Society
bstract Art From the Río de la Plata: Buenos Aires and ntevideo, 1933–1953," the first in-depth exhibition the United States to explore the development of traction in the Southern Hemisphere, featuring ntings and sculptures by Hlito, Kosice, Maldonado, ti, Torres-García, and others; through 12/9. • 680 k Ave. (212-249-8950), Tues.-Sun. 12-6.

schl & Adler
Century of American Color Woodcuts," works by ers, Close, Judd, Lazzell, LeWitt, Mangold, others; ough 11/10. • 21 E. 70th St. (212-535-8810).

57th Street Area

St. Etienne
"The Black-And-White Show," expressionist prints by Klinger, Kokoschka, Kollwitz, Moderson-Becker, others; through 11/10. • 24 W. 57th St. (212-245-6734).

SoHo and TriBeCa

123 Watts
"microwave, three," works created through a process of removal or erosion, by Callan, Gonzalez, Mayer, Shin, others; through 11/17. • 123 Watts St. (212-219-1482).

Art in General
"Looking for Mr. Fluxus: In the Footsteps of George Maciunas," works by local and international artists influenced by the Fluxus movement; through 12/22. • "Fluxus Genetics." A performance and installation by artist-in-residence Skúta Helgason that traces the ancestry and posterity of the Fluxus movement; through 12/2. • 79 Walker St. (212-219-0473).

Chelsea

Feature
Works by Blair, Holst, Shaw, Snead; through 11/10. • 530 W. 25th St. (212-675-7772).

Nicolai
"Snakes, Snails & Puppy-Dog Tails," works that capture young men in transgressive acts, by Chadsey, Durward, Fowler, Hasty, Lowe, Meads, Mellyn, Reilly, Weeks; through 11/23. • 505 W. 22nd St. (212-414-8511).

Rare
"Vice Versa," paintings based on photographic material and photographs that suggest paintings, by Eisler, Greenfield-Sanders, Kelly, Lichtenstein, Wilson, Yenelouis; through 11/3. • 435 W. 14th St. (212-645-5591).

Other

Scandinavia House
"Between Space and Time: Contemporary Norwegian Sculpture and Installation," works by six artists; through 11/11. • 58 Park Ave. (212-879-9779), Tues.-Sun. 11-5; $3.

Sotheby's
"Beck's Futures 2," works by contemporary British artists Afrassiabi, Bill, Holdsworth, Iles, Woods, others; through 11/10. • 1334 York Ave. (212-606-7000).

Photography

Mark Cohen
Vintage photographs that were taken in the seventies in Wilkes-Barre, Pennsylvania, and exhibited at the Light Gallery and the Museum of Modern Art; through 11/10. • Silverstein, 504 W. 22nd St. (212-627-3930).

Renée Cox
Color photographs and a video that explore the roles the artist has assumed throughout her life, from her childhood as a Catholic schoolgirl to a black woman artist contesting an art history that has all but excluded her race; through 11/10. • Miller, 524 W. 26th St. (212-366-4774).

Lynn Davis
Photographs of icebergs in Greenland; through 11/3. • Houk, 745 Fifth Ave. (212-750-7070).

Flor Garduño
Still lifes, nudes, and portraits taken in and around the photographer's homes in Mexico and Switzerland; through 12/29. • Throckmorton, 153 E. 61st St. (212-223-1059).

Jefferson Hayman
Black-and-white photographs of New York City that evoke film noir; through 11/10. • An American Space, 1305 Madison Ave. (212-426-2879).

ICP
"Helmut Newton: Work." A retrospective of the photographer's fashion images, portraiture, nudes, and montages; through 12/30. • "The Construction of the Paris Opera: Photographs of Delmaet & Durandelle." Photographs taken by the firm Delmaet & Durandelle that show the construction of the Paris Opera between 1864 and 1869; through 12/30. • "*Greed* and Other Acquisitions." Works recently acquired by ICP for its permanent collection, among them *Greed,* part of Barbara Bloom's series of installations depicting the Seven Deadly Sins; through 12/30. • 1133 Sixth Ave. (212-860-1777), Tues.-Thurs. 10-5, Fri. 10-8, Sat. and Sun. 10-6; $9, $6 students and seniors.

Nicholas Nixon
Photographs that depict couples in moments of physical intimacy; through 11/24. • Zabriskie, 41 E. 57th St. (212-752-1223).

John Riddy
Images of streets and architecture that were inspired by John Ruskin's autobiography, *Praeterita,* and echo the places that Ruskin visited; through 11/3. • Markey, 42 E. 76th St. (212-517-9892).

Sandy Skoglund
New staged photographs; 10/17–11/24. • Borden, 560 Broadway (212-431-0166).

Luke Smalley
Photographs of athletes from the photographer's new book, *Gymnasium* (Twin Palms); through 11/25. • Wessel + O'Connor, 242 W. 26th St. (212-242-8811).

Photography

Black, in Black and White

Reflections in Black: Smithsonian African American Photography looks at the cont
butions black lensmen and -women have made to the medium, starting with Jules Lic
who began producing daguerreotypes in New Orleans in 1842, three years after tl
process was invented in 1839. It also demonstrates, through the works of such postw
photographers as Jonathan Eubanks, Chester Higgins Jr., Jeanne Moutoussamy-Ashe, aı
Ernest C. Withers—all of whom captured defining moments of the civil-rights and Bla
Power movements—the potent role bla
photographers played in galvanizing cultuı
change (pictured, Chandra McCormick
Mark Gale/Glendale Plantation, circa 1987).
the Studio Museum in Harlem, 144 We
125th Street; through December 16.

Photograph courtesy of Chandra McCorn

Museums

American Craft Museum
"Objects for Use: Handmade by Design." Functional works by 25 artists, among them Aroner, Hotchkiss, McKie, Rice, Teraki, Walden; through 1/6/02. • "Mikromegas." Whimsical stickpins by well-known jewelry designers; through 1/6/02. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $7.50, $4 students and seniors.

American Folk Art Museum
"Building a Museum." An architectural installation previewing the museum's new home at 45 West 53rd Street, designed by the architects Tod Williams Billy Tsien and Associates; through 1/3/02. • "Quilted Constructions.: The Spirit of Design." Prize-winning quilts from the museum's recent quilt contest; through 1/13/02. • Two Lincoln Square (212-595-9533), Tues.–Sun. 11–7:30, Mon. 11–6; free.

American Museum of Natural History
"Pearls." The first exhibition ever presented on pearls, weaving science, art, history, and literature into the story of pearl-forming mollusks; through 4/14/02. • "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibit featuring 400 to 500 live butterflies from Central, South, and North America; through 5/27. • "Meeting God: Elements of Hindu Devotion." A portrait of Hinduism in photographs, devotional objects, and video-portraits; through 2/24. • "The Genomic Revolution." An exhibition examining developments in this key field of molecular biology through hands-on models, interactive stations, videos, films, and polling stations; through 1/1/02. • Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $10 suggested contribution, $7.50 students and seniors, $6 children.

Bard Graduate Center for Studies in the Decorative Arts
"William Beckford, 1760–1844: An Eye for the Magnificent." Paintings, drawings, porcelain, gold and silver objects, and furniture collected by the English author, bibliophile, builder, and collector; 10/18–1/6/02. • 18 W. 86th St. (212-501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts
"One Planet Under a Groove: Hip-Hop and Contemporary Art." An exhibition exploring the influence of hip-hop on contemporary art, featuring works by 30 artists based in the United States, Europe, and Japan; through 1/8/02. • 1040 Grand Concourse, Bronx (718-681-6000), Wed. 12–9, Thurs.–Sun. 12–6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art
"Vital Forms: American Art and Design in the Atomic Age, 1940–1960." An exhibition exploring the development of nature-based imagery in architecture, decorative and industrial art, graphic design, painting, photography, and sculpture in the years following World War II; through 1/6/02 • "Wit & Wine: A New Look at Ancient Iranian Ceramics From the Arthur M. Sackler Foundation." Forty-five vessels that illustrate the 5,000-year ceramic tradition that flourished in pre-Islamic Iran until 100 B.C.E.; through 12/30. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Sat. of every month), Sun. 11–6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
"Glass of the Avant-Garde: From Vienna Secession to Bauhaus." The first public exhibition of the Torsten Bröhan Collection from the Museo Nacional de Artes Decorativas in Madrid, Spain, featuring glass works by the master glass house Lötz Witwe; by Secessionist and Wiener Werkstätte designers such as Josef Hoffmann, Koloman Moser, and Dagobert Peche, and by Wilhelm Wagenfeld and other Bauhaus designers; through 2/24/02. • 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Dia Center for the Arts
"Roni Horn: *Blah, blah, blah, your hair, Blah, blah, blah, your eyes; Blah, blah, blah, blah, care, Blah, blah, blah, blah, skies.*" Three new photographic series and a glass sculpture that continue the artist's exploration of the construction of identity; 10/17–2/17/02. • "Alfred Jensen: *Concordance.*" Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16/02. • "Jorge Pardo and Gilberto Zorio: *Reverb.*" The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia*, a sound work first created in 1969; through 6/16/02. • "Diana Thater: *Knots + Surfaces.*" An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; through 6/16/02. • 548 W. 22nd St. (212-989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center
"12 Views." Drawings and site-specific installations by twelve artists from the United States and abroad; through 10/20. • 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection
"Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Paintings by Degas, Manet, Picasso, and Redon; through 4/21/02. • 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery
"Shifting Tides: Cuban Photography After t
Revolution." Approximately 100 photographic pri:
and mixed-media works by photographers worki
in Cuba over the past 40 years; through 10/27. • 1
Washington Square East (212-998-6780), Tues., Thuı
Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donatio

Solomon R. Guggenheim Museum
"Brazil: Body and Soul." A survey of artistic producti
in Brazil from the seventeenth century to the prese
10/19–1/20/02. • "American Art: The Fifties a
Sixties." Selections from the museum's permane
collection, including works by Chamberlain, Diı
Frankenthaler, Pollock, others; through 10/24
"Cubism and the Materiality of Space." Works
Braque, Gleizes, Gris, Leger, Picasso, and others; throu
10/24. • 1071 Fifth Ave., at 88th St. (212-423-350
Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what y
wish), closed Thurs.; $12, $8 students and seniors.

Guggenheim Museum SoHo
"Sugimoto: Portraits." New photographs by t
renowned Japanese artist Hiroshi Sugimoto; throu
11/10. • 575 Broadway, at Prince St. (212-423-350
Thurs.–Mon. 11–6; $5, $3 students and seniors, free un
12.

Japan Society
"Traditional Japanese Design: Five Tastes." Cerami
lacquer, metalwork, basketry, and textiles illustrati
the five areas of aesthetic taste that developed betwe
the sixteenth and nineteenth centuries in Japa
through 1/6/02. • 333 E. 47th St. (212-832-115
Tues.–Fri. 11–6, Sat. and Sun. 11–5; $5, $3 students a
seniors.

Jewish Museum
"Ben Katchor: Picture-Stories." The first museu
exhibition devoted to the illustrations, graphic nov
and set designs of the creator of "Julius Knipl, R
Estate Photographer" and the comic-strip novel,
Jew of New York; through 2/10 • "Doug and Mike Sta
Rampart's Café." A multimedia installation with sou
that evokes everyday life in Jerusalem; through 2/1
"Arnold Dreyblatt: Re-Collection Mechanism."
multimedia environment of projected and recited t
taken from *Who's Who in Central and Eastern Eur*
through 2/10. • "Camels and Caravans: Daily Life
Ancient Israel." An exhibit designed for childı
between 4 and 10 that takes them on a journey t
Jerusalem home and marketplace 2,000 years a
through 6/30/03. • 1109 Fifth Ave., at 92nd St. (212-4
3200), Mon., Wed., Thurs. 11–5:45; Tues. 11–8 (Tues. afte
$2 for Chagall exhibition, pay what you wish for ot
exhibitions), Sun. 10–5:45; $8 ($10 for Chagall exhibitio
$5.50 students and seniors.

Metropolitan Museum of Art
"Treasury of the World: Jeweled Arts of India in
Age of the Mughals." More than 300 works of
Mughal period (1526–1858) on loan from the
Sabah Collection in Kuwait; 10/18–1/13/0

ignac 1863–1935: Master Neo-Impressionist."The st major exhibition in 40 years of the Neo- ıpressionist's paintings, watercolors, drawings, and ints; through 12/30. • "Neo-Impressionism: The rcle of Paul Signac." Works by Henri Matisse, ımille Pissarro, Georges Seurat, and others, from e museum's collection; "Glass of the Sultans." Rare ıss objects from the Islamic world, ranging from venth-century works influenced by Imperial oman glassmaking traditions to nineteenth-century rsian and Indian glass; through 1/13/02. • "Candace heeler: The Art and Enterprise of American Design, 75–1900." Textiles, wallpapers, paintings, otographs, and objects by American's first important oman textile and interior designer; through 1/6/02. Pieter Bruegel the Elder, Drawings and Prints." of the Netherlandish painter's 61 extant drawings companied by a selection of his prints, and a ection of drawings that were once attributed to uegel; through 12/2. • "Courtly Radiance: etalwork from Islamic India." Examples of teenth- and seventeenth-century metal vessels ated for daily or ceremonial use; through 3/24/02. Along the Nile: Early Photographs of Egypt." Some the earliest camera images of Egypt's landscapes, ıabitants, and monuments; through 12/20. • "The araoh's Photographer: Harry Burton, tankhamun, and the Metropolitan's Egyptian pedition." Photographs taken between 1906 and 39 by members of the Metropolitan Museum's yptian Expedition, the majority of which were en by Harry Burton, the outstanding archeological otographer of his day; through 12/30. • "Caspar ıvid Friedrich: Moonwatchers." An exhibition turing the German Romantic painter's *Two Men ntemplating the Moon*, from the museum's collection, d its two variants, on loan from Dresden and Berlin; ough 11/11. • "Dress Rehearsal: Origins of the ostume Institute." A selection from the former useum of Costume Art, including early folk stumes, historic fashions, and twentieth-century ute couture; through 10/28. • "A Century of sign, Part IV: 1975–2000." Objects by Tadao Ando, Norman Foster, Frank Gehry, Ettore Sottsass, obert Venturi, and others; through 1/6/02. • "Joel apiro on the Roof." Five large cast-bronze and inted cast-aluminum sculptures by the American ist; through 11/30. • 1000 Fifth Ave., at 82nd St. 2-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. d Sat. 9:30-9; $10 contribution, $5 students and seniors. e Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 0-4:45 (closes at 5:15 between April and September);), $5 students and seniors.

organ Library

iews of Yellowstone: William Henry Jackson otographs From the Gilder Lehrman Collection." otographs taken of the Yellowstone region in 1872, year before it became the first national park in United States; through 1/20/02. • "Oscar Wilde: Life in Six Acts." The life of the celebrated writer 354–1900) as told through his books, manuscripts, rtraits, letters, drawings, photographs, and ıemera; through 1/13/02. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. 12-6; $8, $6 students and seniors.

El Museo del Barrio

"O Fio da Trama/The Thread Unraveled: Contemporary Brazilian Art." Works in diverse media by 21 artists, among them Miguel Rio Branco, Vera Martins, Vik Muniz, and Ernesto Neto; through 2/3/02. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $5, $3 students and seniors (through 8/30, free admission Thurs. from 5-8).

Museum of Modern Art

"Alberto Giacometti." The first New York exhibition devoted to the work of the Swiss sculptor, painter, and draftsman since his last retrospective at MOMA in 1965; through 1/8/02. • "Projects 73: Olafur Eliasson—Seeing yourself sensing." An installation that transforms the windows of the museum's Garden Hall into a work of art designed to alter viewers' perceptions; through 5/21/02. • "Collection Highlights." A selection of modern masterpieces from the museum's permanent collection, including works by Brancusi, Cézanne, Picasso, Pollock, and others; through 5/30/02. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York

"Hirschfeld's New York." The first major museum exhibition of drawings by the New York illustrator known for his caricatures of Broadway personalities; through 1/27/02. • "The Children's Village: A Legacy of Caring." An exhibition celebrating the past, present, and future of residential treatment center that was founded in New York in 1851 and originally called the New York Juvenile Asylum; through 1/20/02. • "Lost New York in Old Postcards." Over 170 hand-colored postcards documenting city life from the turn of the century to the mid-fifties; through 11/25. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology

"London Fashion." Clothing and accessories by some of the city's most influential contemporary designers, among them Hussein Chalayan, John Galliano, Alexander McQueen, and Vivienne Westwood; 10/16–1/12/02. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. noon-8, Sat. 10-5; free.

National Academy of Design

"Louis Michel Eilshemius (1864–1941): An Independent Spirit." The first comprehensive exhibition of the American artist's work in more than twenty years; through 12/30. • "Red Grooms: Selections From the Graphic Work." A survey of prints by this artist known for his exuberant three-dimensional environments; through 11/11. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10-5; $8; $4.50.

New Museum of Contemporary Art

"Tom Friedman." A survey of the artist's sculptures, photographs, works on paper, and site-specific installations; through 2/3/02. • "Jacqueline Fraser: A Portrait of the Lost Boys." A site-specific installation depicting a progression of eleven life-size female wire figures alongside the wire-sculpted heads of young boys; through 1/13/02. • "A Work in Progress: Selections from the New Museum Collection." Works by Robert Colescott, Bob Flanagan, Hans Haacke, Mona Hatoum, David Wojnarowicz, and others; through 1/13/02. • "Dig." A site-specific installation by Jason Middlebrook; through 2/3/02. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 (free Thurs. 6-8); $6, $3 artists, students, and seniors.

New York Public Library

"American Originals: Treasures From the National Archives." Original documents related to major milestones in American history and revealing the thoughts of such historic figures as Susan B. Anthony, George Washington, Martin Luther King Jr., and Franklin Roosevelt; through 1/5/02. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society

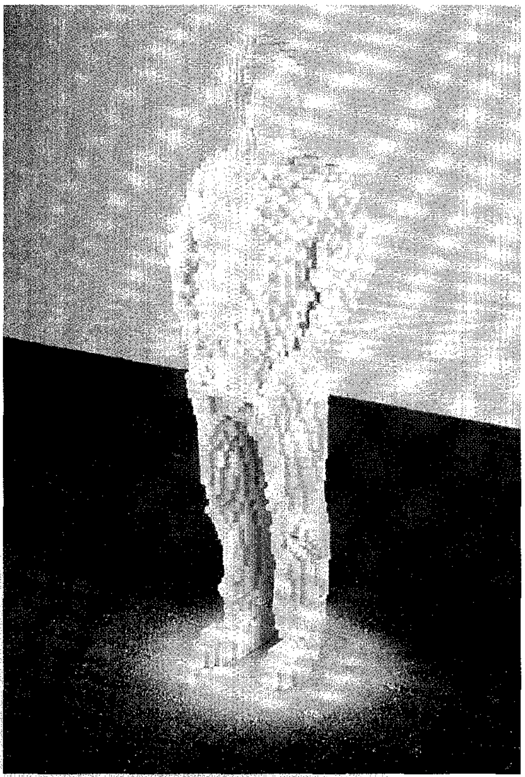
"John Koch: Painting a New York Life." A retrospective of the realist painter (1909–1978) who chronicled mid-century life in New York City; 10/16–1/27/02. • "Flophouse: Life on the Bowery." An exploration of the history of New York's legendary down-and-out Bowery dwellers, including a free audio tour and a re-creation of a flophouse cubicle; through 11/4. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center

"Joe Brainard: A Retrospective." More than 150 collages, assemblages, paintings, drawings, and book covers by the American artist and writer (1942–1994); through 11/25. • "Janet Cardiff: A Survey of Works, Including Collaborations With Georges Bures Miller." The first survey of the Canadian artist's installations and "Walks," in which visitors follow the artist's directions through a site; through 1/31/02. • "Richard Deacon: Recent Work." Five new steel sculptures by the British artist that are installed throughout the main outdoor gallery and appear to float above the ground; through 1/31/02. • "Kenny Scharf." Two new large-scale paintings and a series of 30 painted cels for *The Universals*, an animated television special that will make its debut on the Cartoon Network in the spring of 2002; through 1/30/02. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. noon-6; $5 suggested donation.

Smithsonian National Museum of the American Indian

"Capture: Native Americans and the Photographic Image." Approximately 200 photographs of and by



Talent

reed Man

Tom Friedman is not the first artist to use non-art materials or steer clear of a signature style. What sets the sculptures he assembles from trash bags, sugar cubes (pictured, *Untitled*, 1999), toothpicks, chewing gum, plastic drinking straws, dust, and other domestic staples apart is their modest wit and obsessively fastidious craftsmanship. Those pieces and his works on paper and photographs can be admired together in **Tom Friedman**, the artist's first museum survey. At the New Museum of Contemporary Art, 583 Broadway, near Prince Street; through February 3.

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Native Americans, from Frank A. Rinehart's histo
images of Geronimo to images of the massacre
Wounded Knee in 1890; through 7/21/02. • "Se
Eastman Watercolors: A Soldier Artist Among t
Dakota"; through 11/15. • 1 Bowling Green (212-5
3712), 10-5 daily, Thurs. 10-8; free.

Studio Museum in Harlem
"Reflections in Black: Smithsonian Africa
American Photography." A two-part exhibitic
"The First One Hundred Years, 1842–1942" a
"Art and Activism," that explores the history
African-African photography from 1842 onwar
through 12/16. • 144 W. 125th St. (212-864-450
Wed., Thurs., Sat., and Sun. noon-6, Fri. noon-8; $5,
students and seniors.

Whitney Museum of American Art
"The Projected Image in American A
1964–1977." A survey of film, video, and sli
installation works created from the sixties ur
1977; 10/18–1/6//02. • "Alex Katz: Sm
Paintings." A two-part exhibition of the artist's sn
paintings, held concurrently at this location anc
the Whitney Museum at Philip Morris; throu
12/2. • "Charles Burchfield." Works on paper
the American artist (1893–1967) known for
visionary interpretations of the American landsca
through 1/20/02 • "Arturo Herrera: Before
Leave." A site-specific installation that include
collage hanging in the museum's Sarabe
Restaurant, a painting executed on the twen
foot-high windows of the museum's façade, an
sky-blue bench in the Sculpture Court; throu
12/9. • "Sharon Harper: Photographs From t
Floating World." Images of brooding landscapes
seen from high-speed trains; through 1/7/02. •
Madison Ave., at 75th St. (212-570-3676); Tues.-Thu
Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every
6-9); $10, $8 students, seniors, and groups of fifteen
more.

**Whitney Museum of American Art at Phi
Morris**
"Alex Katz: Small Paintings." A two-part exhibiti
of the artist's small paintings held concurrently at t
location and at the Whitney Museum of Americ
Art; through 1/4. • "E.V. Day: G-Force."
installation of suspended forms that references fli
patterns of animals and man-made flying obje
through 1/4/02. • 120 Park Ave. (917-663-255
Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's
10/18 at 10 and 2: "English Furniture." On vi
from 10/13. 10/19 at 10 and 2: "Important Sil
and Russian Works of Art." On view from 10/
10/22 and 10/23 at 10 and 2: "Magnificent Je
els." On view from 10/17. • 20 Rockefeller Pl
(212-636-2000).

Christie's East
10/17 at 10 and 2: "Silver." On view from 10/
10/23 at 10 and 2: "European Decorative A
Sale." On view from 10/18. • 219 E. 67th St. (2
606-0430).

Doyle
10/17 at 10: "Important English and Contine
Furniture and Decorations." On view fr
10/13. • 175 E. 87th St. (212-427-2730).

Sotheby's
10/17 at 10:15 and 2: "Chinese Works of A
On view from 10/12. 10/18 at 10:15 and 2: "
ver and Russian Works of Art." On view fr
10/13. 10/19 at 10:15 and 2: "English Fur
ture." On view from 10/14. 10/22 at 10:15
2: "Magnificent Jewels." On view from 10/
10/23 at 10:15 and 2: "Watches." On view fr
10/18. • 1334 York Ave., at 72nd St. (212-6
7000).

Swann Galleries
10/18 at 10:30: "Nineteenth and Twentieth C
tury Literature." On view from 10/13. 10/2
10:30: "Travel & Exploration." On view fr
10/20. • 104 E. 25th St. (212-254-4710).

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Opening

.ove, Sydney

Cafés in retail stores are nothing new, but finding one that serves Vegemite on toast is. Expat Australians and other devotees of the salty spread will rejoice over its presence at **roomservicecafe**, the new snack bar at Room Interior Products, a year-old Australian-housewares store in the West Village. The café menu, much like Down Under's ever-evolving cuisine, is a multicultural mélange specializing in Asian-flavored fare like "lettuce cups," individual Boston leaves full of fresh, well-seasoned salads like sweet-chili shrimp or Chinese jerky, served with jasmine rice; and banh mi, a Vietnamese sausage-and-pâté sandwich. Uncommonly delicious pastries come from local specialists like Panya, a Japanese bakery in the East Village, and Café Porto, a Portuguese bakery in Yonkers. No kangaroo, though—maybe it's stuck at Customs. (435 Hudson Street; 212-847-8488, ext. 111.)

lew and Noteworthy

A
his barbershop turned four-table café has been out-ted with a big blue A in the window and what ight be the world's tiniest professional kitchen: two ot plates, a mini-fridge, a sink, and a cutting board. hef-owner Marc Solomon (who used to run Red rype and Les Deux Lapins downtown) uses that ace to maximum effect cooking simple, inventive naican-inspired French dishes like curried lamb pie ith coconut crème fraîche and pan-fried ackee-and-llaloo crêpes. • 947 Columbus Ave., nr. 106th St. (212-1-1643). (I)

A Cafe
om the folks at 71 Clinton Fresh Food: Think 'ino eets Ratners, crossed with a little Chicama and a ever small-plates menu with nods toward the neigh-rhood and its suppliers. A pressed meat-loaf sand-ich with red-onion relish and Gus's pickle slices on Kossar's bialy; oyster soup with Streits's matzo on the le; perfectly flaky braised-pork empanadas—every-ing artfully presented with a dollop of tomato mar-alade here, a dab of salsa rosado there. And nothing er $7. • 49 Clinton St. (212-979-6096). (I)

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Alibaba
A twelve-seat glatt kosher restaurant and takeout shop specializing in Yemenite-Israeli cuisine—with a macrobiotic twist. Owner Moshe Harizy imports spices, fava beans, and fruit nectars from Israel and bakes his own lafah, the flatbread that makes his turkey shawarma something special. • 515 Amsterdam Ave., nr. 85th St. (212-787-6008). (I)

Allioli
If the mortar-and-pestle-surrounded-by-garlic-bulbs logo at this instant Williamsburg hot spot isn't a tip-off that you should have brought Tic Tacs, the amuse-bouche of boiled new potatoes in aïoli is. And things only get more pungent from there with tapas like pancetta-wrapped fried dates, and grilled bread topped with Spanish anchovies and caramelized onions. Big plates like baby eels on a soupy bed of polenta are a $22 splurge on an otherwise modestly priced menu. • 291 Grand St., Brooklyn (718-218-7338). (I-M)

★ Arezzo
An unlikely partnership between the owners of the Gotham Comedy Club and executive chef Margherita Aloi, formerly of Le Madri, Arezzo is nevertheless nothing to joke about. The menu, showcasing Aloi's signature fresh pastas, includes uncommon salads; "focaccina" halved and smeared with Robiola cheese, fresh spinach, and a touch of truffle oil; and a sensational dry-aged rib eye with herb-strewn Tuscan fries and tangy chopped dandelion. • 46 W. 22nd St. (212-206-0555). (M-E)

Blue Grotto
A loungelike space with oversized banquettes and a friendly welcome, plus a chef who used to cook at Lupa, which accounts for the marked Italian accent in dishes like house-cured cod with bread salad and dense gnocchi in a creamy broccoli pesto. But the selection of Spanish-inflected small plates like bacon-wrapped dates indicates a kitchen that eloquently speaks more than one culinary language. • 1576 Third Ave., nr. 88th St. (212-426-3200). (M)

Brooklyn Blue Ribbon
In the beginning, there was Blue Ribbon, which begat Blue Ribbon Sushi, which begat Blue Ribbon Bakery. It was only a matter of time, then, before brothers, chef-owners, and night owls Bruce and Eric Bromberg got around to Brooklyn. Although the space is bigger, Manhattan regulars can get their bearings with a few familiar Blue Ribbon landmarks: the neon OYSTERS sign in the window, the shellfish display, even an identical table No. 16, the big round one in the corner. The likewise familiar menu packs a few surprises including some newfangled surf 'n' turf, like "dragon and phoenix," Bromberg-speak for grilled Louisiana shrimp and pigeon. • 280 Fifth Ave., at 1st St., Brooklyn (718-840-0404). (M)

Citarella: The Restaurant
Former Le Bernardin chef de cuisine Brian Young challenges the piscatory supremacy of his old boss Eric Ripert on the latter's own midtown surf and turf. Young brings to the battle an ambitious seafood menu (shaved geoduck clam with asparagus chives, a langoustine "roll," and a $75 Asian-seafood tasting menu), plus former Bouley Bakery pastry chef Bill Yosses, and a design by David Rockwell. Not to mention an in at the fish market. • 1240 Sixth Ave., at 49th St. (212-332-1515). (E)

Danzón
From the mother-and-daughter team behind Zarela comes this culinary love letter to Veracruz, a Mexican melting pot of Spanish, African, Cuban, and Italian immigrants and indigenous ingredients. Seafood plays a major role, from fish tacos and lime-marinated-conch cocktail to the classic red snapper veracruzana. Wines are exclusively Spanish and Mexican, should one choose to veer off the fabled Zarela margarita path. • 126 E. 28th St. (212-252-1345). (M)

★ DB Bistro Moderne
Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $27 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

Heartland Brewery & Chop House
With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab stuffed ravioli—not to mention a superb artisanal cheese-and-beer tasting plate—this third branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M-E)

★ Ilo
After six years competing with the view at the River

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: **(E)** = expensive; **(M)** = moderate; **(I)** = inexpensive. Restaurants listed accept all major credit cards, except where noted; **($)** = cash only; "AE only" indicates that American Express is the only accepted card.

otograph by Carina Salvi.

Cafe, chef Rick Laakkonen is understandably sensitive about calling Ilo a hotel restaurant—just another boutique amenity at the new Bryant Park hotel. But with such daringly original food as ragout of grilled octopus and Manila clams in lemon-thyme broth, not to mention the seven-course beef bonanza called "For Beef Lovers Only"—it's clear that Laakkonen is determined to make his kitchen the draw. • 40 W. 40th St. (212-642-2255). (E)

Jane

Just what every neighborhood needs: a casual spot featuring affordable, creative American fare like fried oysters with creamed corn and red-chili vinegar, hanger steak with Gruyère piroshki, and braised pork with mascarpone polenta. Since entrées max out at $19, you might feel less guilty splurging on the caramel-banana-cream pie with hazelnut brittle. • 100 W. Houston St. (212-254-7000). (M)

★ Jewel Bako

The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where unsung chef Tatsuya Nagata reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M-E)

★ Josie's

In these uncertain agricultural times, people question where their food comes from, and Louis Lanza, chef-owner of Josie's on the Upper West Side and its new Murray Hill outpost, is full of reassuring answers, most of them printed right on the menu. The sleek design shatters every health-food-restaurant cliché. And from the mesquite-burning oven, come Lanza's iconoclastic dairy-free pizzas with a spelt-oat-bran crust. • 565 Third Ave., at 37th St. (212-490-1558). (M)

Medi

The best-seller lists will tell you: Tuscany and Provence are the destinations most often featured in New Yorkers' fantasies. Now that vexatious choice of cuisine has been solved by Roberto Ruggeri (Bice) and Roger Vergé (the venerable Michelin-starred chef). A room full of sky blues and sunflower golds, a simple menu, refined technique, and two pros at the helm make for a midtown restaurant with great promise despite the Gipsy Kings on the sound system. • 45 Rockefeller Plaza (212-399-8888). (E)

Minotaur Restaurant

The menu at this sophisticated Greek restaurant reaches back four millennia or so and includes "ancient Hellenic tastes," like venison Artemis in a red-wine sauce with chestnuts, pine nuts, and pomegranate seeds. But chef Stefanos Taktikos also caters to modern appetites with an assortment of grilled fish, and appetizers like an aspic of red snapper with dill and avocado, and mussels saganaki with feta. • 44 W. 58th St. (212-759-0502). (M-E)

92

With a menu that appeals to Carnegie Hill kids and their parents alike (fish sticks and grilled cheese for the under-12 set, oysters and steak au poivre for those of us feigning more mature appetites), this spiffy newcomer could very well become the neighborhood canteen. The Dreesen's doughnuts will be familiar to anyone who's spent time in the Hamptons, a sure sign of how well owner Ken Aretsky knows his market. • 45 E. 92nd St. (212-828-5300). (M-E)

★ Ouest

After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M-E)

★ Sahara's Turkish Cuisine

The owners of Sahara Grill, the bare-bones garment-district gyro joint, have branched out with this bona fide restaurant with cushy red velvet window-seat banquettes and a serious kitchen. You can make a meal of the delicious meze along with the freshly baked flatbread that washes up on the table like a puffy, sesame-crusted raft. But then you'd miss out on impressive entrées like iskender kebab and the "special beyti sarma." • 513 Second Ave., nr. 28th St. (212-532-7589). (M)

Opening

Polpette Pioneers

Is Brooklyn's Sixth Avenue the new Fifth Avenue? Well, not quite yet, but Park Slope's newest restaurant, **Luce**, may do for that lonely, pappardelle-deprived stretch what pioneering Cucina did for the Slope's now-burgeoning boulevard twelve years ago. Owners Kristen Hallett and Peter Sclafani, who opened L'Udo in NoHo seven years ago, have beautifully restored a grimy bodega, excavating its original tin walls and ceiling, buffing its tile floor, and installing a stylish glass-and-oxidized-tin façade. In the kitchen, chef Andrew Blackmore-Dobbyn, formerly chef de cuisine at Savoy, has come up with a casual but intriguing Italian menu emphasizing fresh local ingredients and including Sicilian seafood couscous, guinea hen with pomegranate sauce and ricotta gnocchi, and even a bravely revisionist take on a borough favorite, spaghetti and meatballs—tiny lamb ones, that is. (411 11th Street, at Sixth Avenue, Brooklyn; 718-768-4698.)

Sherwood Café

Light French fare like the croque miss, an open-fa poached-egg-and-ratatouille sandwich, is served the garden of this Boerum Hill antiques shop, whe funky seating arrangements are fashioned from an a tique tin bathtub, a barbershop chair, even a (we scrubbed, we presume) carved bluestone Turkish to let. "I propose for people to take their shoes off, st two hours," says owner Bernard Decanali—a maybe drop $650 on a 1930 walnut buffet on the w out, too. • 195 Smith St., Brooklyn (718-596-1609). (I)

Sugar Hill Bistro

The most exciting addition to the Harlem restaura scene since Hillary's husband. This beautifully restor brownstone has a ground-floor bar and jazz loun and a second-floor dining room where Atlanta ch Adam D. Elliott gutsily ducks soul-food stereotyp Chicken-and-spinach spring rolls, Moroccan-spic shrimp cocktail, and Asian-pan-seared scallops are much an incentive to book a table as the prospect the former First Saxophonist swinging by. • 458 145th St. (212-491-5505). (M-E)

Thom

The new SoHo hotel 60 Thompson has all the bo tique accoutrements: interior design by Aero Studi Thomas O'Brien, uniforms by Nino Cerruti, line by Frette, and, naturally, its own fashionable restaura Thom. Entrées like double-cut lamb chops with pe permint and potato chips, and lobster with ferment black beans, Riesling, taro, and soy beans run $21 $28—a deal, considering that rooms upstairs start $370 a night. • 60 Thompson St. (212-219-2000). (E)

Manhattan

Lower New York

★ Alfanoose

This spotless falafel joint makes t best—and neatest—falafel sandwi in town. Co-owner Mouhamad Sh mi meticulously rolls his expert seasoned falafel and fresh condime in an unusually thin and pliant pi like a burrito, so that all the harm nious components merge in eve bite. It's also a great source for Mi dle Eastern appetizers as well suberb lamb or vegetarian kibbeh 150 Fulton St. (212-349-3622). (I)

★ Chanterelle

The Waltucks, Karen and David, ha specific ideas about how to make evening unforgettable. The walls a without art. No music. Chairs a huge; plates are, too. The goal is get you to concentrate solely who you are with and what you a eating—the stunning juxtapositio of David's quail and star anise, la with cumin crust, crabs in ging and strawberry mille-feuille with derflower sorbet. • 2 Harrison St., Hudson St. (212-966-6960). (E)

★ City Hall

Chef-owner Henry Meer may imagineering Old New York, with back-lit photos bygone street life, but he can't help refining it, t The triple-tier "Chrysler" shellfish highrise is glo gluttony via the jet stream. Chesapeake she-crab so is creamy perfection. But go for the marvelous dou steak on the bone, a behemoth served stunningly ra • 131 Duane St. (212-227-7777). (M-E)

★ Danube

David Bouley's outrageous, lacquered, velvet-swath little dining room is beautiful, fun, funny, and roma tic. And, via his chef de cuisine, Mario Lohninger, bone-marrow dumplings, the Tyrolean wine soup, t braised beef cheeks, and even the Wiener schnit manages to be Austro-Hungarian but not too. • Hudson St. (212-791-3771). (E)

Delmonico's

Eat with the Big Boys at this sprawling, beautifully

Photograph by Jay Mu

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212-245-6060

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212-245-0505

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212-233-2780

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Caffe Napoli
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212-226-8705

Isabella's
New York City
212-724-2100

Bell Port C.C.
Bell Port
631-286-4227

Di Maggio's on the Bay
Port Washington
516-944-5900

Tony's di Napoli
New York City
212-861-8686

stored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's Lobster Newberg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

★ Dim Sum gogo
What do you get when a French-American food writer (Colette Rossant) collaborates with a Hong Kong chef (Guy Lieu)? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I-M)

Gigino Trattoria
The rustic Italian fare in this barnlike TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and inventive peasant food attract a loyal neighborhood following. • 323 Greenwich St. (212-431-1112). (M)

★ Honmura An
While the staff doesn't care about your entrance clout at Moomba, it all too obviously plays favorites. Most emphatic, however, is its sanctimoniousness about soba and udon noodles. Still, you won't be disappointed—unless you don't take the menu seriously when it claims that a dish is built around a single giant shrimp. • 170 Mercer St. (212-334-5253). (M-E)

★ L'Orange Bleue
L'Orange Bleue offers a cheery balance of tempered exoticism, local Eurocharm, and American thrift. The menu echoes this accord: a slightly raunchy puttanesca, mussels in a pungent bath of fennel and curry, a meaty lamb tagine, and tender codfish with tomato and basil. And if the world-beat music is geared more toward the Helmut Lang'd young'uns at the bar, you will endure. Remember, you didn't have to get any shots. • 430 Broome St. (212-226-4999). (I-M)

Layla
A Middle Eastern feast, complete with belly dancer, brought to you by Drew Nieporent and his TriBeCa team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. • 211 W. Broadway, at Franklin St. (212-431-0700). (M)

★ Le Zinc
Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes*: charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over $19. • 139 Duane St. (212-513-0001). (I-M)

★ Mardi Gras Pizza
A not-so-subtle Two Boots knockoff right down to the cornmeal crust, spicy tomato sauce, and crayfish toppings, but who cares? This festive little joint's pies are light; the crust is crisp and toppings like andouille and tasso add Cajun kick. And they didn't even call it Famous Original Two Boots. • 3-7 Maiden Ln. (212-233-6066). (I)

★ MarkJoseph Steakhouse
"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St., nr. Peck Slip (212-277-0020). (M-E)

★ Montrachet
No matter how many more restaurants the indefatigable Drew Nieporent has up his sleeve, this one's his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. The wine list is killer. • 239 W. Broadway (212-219-2777). (E)

★ Next Door Nobu
Set in a stunningly clever David Rockwell–designed room as homespun as it is elegant, Nobu Matsuhisa's simpler version of his South American–flecked Asian cooking matches its décor by making Nobu's genius even more accessible. No-reservations, so come early, come late, come on Monday. Come Saturday, if you're nuts. • 105 Hudson St. (212-334-4445). (M-E)

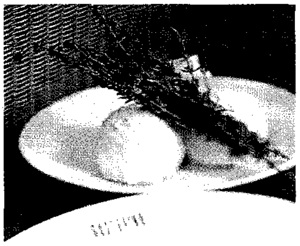
★ Nobu
There is not another experience like it in town. Nob
Matsuhisa is a chef of such wondrous originality th
nothing on his menu is merely as it reads. Each di
reinvents your definition of what it should taste lik
Teensy oysters make your eyes pop. Bonito sooth
the throat like sable. Seaweed sparkles. The fake tre
aren't necessary. Two bites and you're in Eden. • 1
Hudson St. (212-219-0500). (M-E)

Omen
Step off this quiet SoHo side street, and you're su
denly transported to Kyoto—a feeling that's rei
forced by the traditional menu and decorative calli
raphy and ceramics. • 113 Thompson St. (212-925-892
(M-E) AE only

★ Peasant
Peasant is exactly right. From its stunningly back
brick-walled kitchen that features only open-f
cooking to its incredibly appealing Tuscan menu, ch
owner Frank De Carlo has reason to bust his butto
every night, and you have reason to undo a couple
yours. And thanks to the recent soundproofing, you

Data

Cook Homeward, Angels



Feeding rescue workers and throwing fund-raisers for firefighters and cops isn't the only way local chefs have responded to the World Trade Center crisis. In a city that thrives on culinary cross-pollination and prides itself on its open-pantry policy, there's been a conspicuous embrace of the all-American comfort food that's been making its hefty presence known on menus in recent years. In uncertain times and economies, after all, we crave security, not thrills. And the patriotic spirit that's overtaken the country seems to be infusing kitchens all over town. **Guastavino**, the glamorous English import, has rechristened itself "an American brasserie," and you can almost hear the midwestern twang in executive chef (and transplanted Indianan) Daniel Orr's descriptions of new dishes like iceberg lettuce with green-goddess dressing, pear-huckleberry pandowdy, and
fried green tomatoes with Wabash Cannonball goat cheese (pi
tured, at right). Nightly blue-plate specials cover the regional-fo
gamut, from San Francisco cioppino and Louisiana roasted-du
gumbo to Grandma Orr's chicken and dumplings. We can't deci
what pleases us more—the intensely flavored, luxuriantly textur
steamed Vermont-maple pudding with candied walnuts, or the
percent discount applied to all meals through October 19 to intr
duce the new menu. In other money-saving, feel-good food new
Five Points has just launched its new Sunday supper with a me
that recognizes the fact that for some, pizza and beer is the ultima
comfort. Every week brings a choice of five $9 designer pizzas (li
the potato-and-Teleme, or broccoli-rabe-and-roasted-pepper, at lef
five microbrews, and a concerted effort to promote local produc
like Old Chatham ricotta and Brooklyn Oktoberfest beer. Likewis
C3, the restaurant at the Washington Square Hotel, devotes Octob
to homegrown cuisine like Hudson Valley foie gras and a Rivend
late-harvest Vignoles, just one example of the food-and-wine matches available on th
$40 three-course prix fixe "New York Cuisine Month" menu, for those rare occasio
when pot roast and mashed potatoes just won't do. R.

Photographs: top, Kenneth Chen; bottom, Patrik Rytikan ger need to shout to get your share of impeccably dente pastas, and meltingly tender osso buco. • 194 abeth St. (212-965-9511). (M)

Pico

ef John Villa (JUdson Grill) takes a new old-rld approach at Pico, his stylish Portuguese-in-red restaurant in an old Bazzini nut plant in iBeCa. Proximity to the Hudson befits mostly food starters like steamed cockles with fava beans d vinho verde while second courses like spit-roast-suckling pig with a citrus-and-honey glaze mar-the rustic with the refined. The blue-and-gold lor scheme is not the work of a University of chigan grad but a tribute to Portugal's ubiquitous ette. • 349 Greenwich St. (212-343-0700). (E)

uartino

that separates this rustic Italian osteria and wine from the South Street Seaport is a few short cks and one major mind-set. It's all about the od life, Italian-style, which of course involves ne, served by the mini-carafe; delectable cured ats and imported cheeses; pasta; pizza; strong resso; and convivial conversation. But amazingly, smoking. The owners may be Italian, but they're doctors. • 21 Peck Slip (212-349-4433). (I–M)

c

cco Cadolini brings his native Sorrento cuisine to romantic TriBeCa corner, where traditionalists ll recognize the trio marinato: home-cured non, swordfish, and white anchovies. Shaped but bound by tradition, chef Roberto Aita dresses ıb chops in a potato crust, stuffs ravioli with lled oxtail and serves them with crisp thick-cut on. • 190A Duane St. (212-625-3333). (M–E)

laam Bombay

ar cry from the curry canteens of 6th Street, this lian restaurant is a good alternative to TriBeCa's dley of French and Italian standbys. Marble floors a canopy above each table decorate the dining m. Regional specialties from all corners of the intry include dahi batata poori from Bombay, aman dhokla from Gujarat, and lamb pasanda m Kashmir. • 317 Greenwich St. (212-226-9400). (M)

e Screening Room

u don't need to be a cineast to love this restaurant, h its velvet curtains and high ceilings. The adja-it movie theater runs a terrific program of inde-ident and foreign films. The restaurant repertoire, wever, is creative American: Pan-fried artichokes, lar-planked salmon, and lemon-caramel icebox e are a few of the standouts. • 54 Varick St. (212-2100). (M–E)

beca Grill

ough this spacious, brick-walled restaurant some-es serves as canteen for the film execs (and movie s) in offices upstairs, the creative American cui-and lively bar scene make it a popular down-n destination. Known for its roasted meats and specials. • 375 Greenwich St., at Franklin St. (212-3900). (E)

ine

will take a lot of duck confit with sweet-potato h to make a village in the canyons of Wall Street. t the bold pioneers at Vine are game. Their bull-rket menu is big on seafood like lobster pan roast h corn fritters and coconut-curried grilled imp. There's a quick-service café and grocery t door, and party space (plus extra seating) down-rs in the old bank vaults. • 25 Broad St. (212-344-3). (E)

low 14th Street, East

otham Bar & Grill

at began with an unfocused menu of Americana raucous eighties-style grand café has mellowed r two decades into a trusted classic with Alfred tale relentlessly pursuing perfection in the hen. Settle into a cocoon of confident service—rmal but informed, friendly but unintrusive. en, depending on the season and the market, re-over Portale's discipline in a lush truffle-oil-per-ed risotto with caramelized sweet turnips, duck fit, and savoy cabbage. Or in a rustic and garlicky white-bean soup with floats of rabbit confit and wilted greens. Or in seared yellowfin propped alongside pappardelle rolled around caponata in which each vegetable is like a jewel. • 12 E. 12th St. (212-620-4020). (E)

☆ Il Bagatto

Though so dark the menu can hardly be read and so deliriously energized you'd best be in the mood for a nonvintage bottle of red, Il Bagatto piles on super pastas, salads, and antipasti as full of sharp left hooks as that wine and as cheap as the hangover you'll have tomorrow. • 192 E. 2nd St. (212-228-0977). (I–M)

Le Souk

On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and camel-skin chairs. A Tunisian chef oversees an evolving menu of assorted tajines and couscous, and meze like grilled octopus. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I–M) ($)

No. 9

The East Village has always been short on swank, and this low-lit, high-style restaurant and lounge hopes to remedy that deficit with dark maple furniture, cowhide booths, and a menu that aims high. The frisée salad wears a champagne-hazelnut vinaigrette. The Napoleon of tuna tartare is infused with sesame oil, soy sauce, and ginger, and Chilean sea bass is seared in orange marmalade. • 109 E. 9th St. (212-529-5333). (M–E)

Osso Buco

Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

Rai Rai Ken

Perhaps even more than they adore soba and udon, the Japanese love ramen noodles. So do impecunious college students, and it will be interesting to see how many undergrads can squeeze into this fourteen-stool noodle bar specializing in ramen and delectable pork-stuffed gyoza (the Japanese answer to the pot-sticker). Loud slurping isn't only tolerated—it's encouraged. • 214 E. 10th St. (212-477-7030). (I) ($)

★ Strip House

The Glazier Group and chef David Walzog, the same team responsible for Michael Jordan's steakhouse and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M–E)

Below 14th Street, West

★ Blue Ribbon Bakery

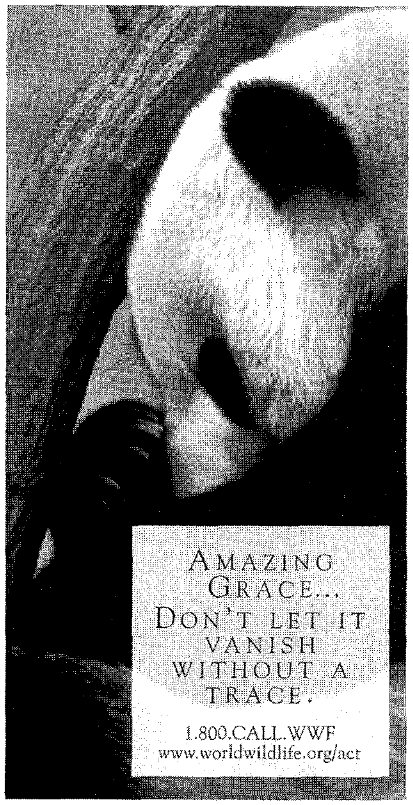
Don't be hoodwinked by what looks like one more brick-walled Village joint with a brunch menu. Instead, focus on the intriguing all-over-the-place menu's superb steak tartare, perfectly smoked sable, a butcher's plate to shame most Italian antipasti, a BLT that really is a meal. And can you pass up anywhere that can still make a root-beer float? • 33 Downing St. (212-337-0404). (M)

★ Chow Bar

Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a cross-country consulting gig. Lucky for us, he's settled in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems ecstatic to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Isla

With its cool-blue Formica tabletops, Miami Beach tile, and white Naugahyde booths, Isla is Diane Ghioto's sexily lit invocation of fifties Havana. Good-



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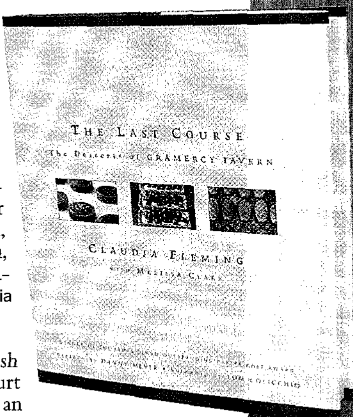
looking and savvy scenesters share the seviche sampler, the mussels perfumed with smoked tomato and garlic chips, seafood paellita, or a mammoth stuffed pork chop with sour-orange mojo. • 39 Downing St. (212-352-2822). (M–E)

★ Midway
Bill Shutz's cooking is an unfussy antidote to the excesses of Bull Market Manhattan. Potentially clunky dishes like hanger steak and pork tenderloin emerge from his kitchen looking sleek and economical like stylish VW Bug versions of the original. Take the photo of Kate Moss off the wall, and you could say the same thing for the space, which looks like a cross between a neighborhood bar and some high-tech, Scandinavian airport lounge. • 145 Charles St. (212-352-1118). (M)

Monte's
Since 1918, this Village trattoria has weathered the nouvelle-Italian storms and the coming of Mario Batali and continues to serve old-world fare amid cafés that predate Starbucks. All the familiar bases are covered, from pastina en brodo and zuppa di pesce to chicken parmigiana, tortellini alla romana, and on Mondays, osso buco alla Milanese. • 97 Macdougal St. (212-228-9194). (M)

★ Pearl Oyster Bar
Milos may have a fish display as big as this joint's entire counter, but nothing can match this kitchen's preparatory skills. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

★ Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. • 344 W. 11th St. (212-352-2300). (M–E)



There's an unfortunate tendency among modern-day pastry chefs to get carried away, to prize elaborate presentation over simple, straightforward flavor. Not Claudia Fleming, ballet dancer turned James Beard Award–winning pastry chef of Gramercy Tavern, and author, with food writer Melissa Clark, of **The Last Course** (Random House; $40). In her ravishingly illustrated first cookbook, Fleming divides the dessert world into Greenmarket-driven seasonal categories, and thanks her produce purveyors "for getting me the best of the best, every single day." The better the raw materials, after all, the better the nectarine-blueberry cobbler, Concord-grape parfait, or roasted-chestnut-honey pears. But less exalted doughmakers than Fleming also need clear, concise directions, which she provides, along with advice from Gramercy Tavern wine director Paul Greico. And once you master the individual recipes, you can indulge your inner pastry chef in a final chapter on "composed desserts," those multipart compositions that blend textures and temperatures in deliciously uncontrived ways.

14th–42nd Streets, East Side

★ Aleutia
You may have to navigate the leather-swathed bar crowd and climb the industrial steps to escape their piercing mating calls, but there is light at the top of the stairs. In fact, if Aleutia is willing to shift its priorities a bit, it has the potential to be among the city's best seafood restaurants. Vibrantly flavored dishes like citrus-grilled octopus and pancetta-wrapped cod provide life-preserving—make that -affirming—distractions from the hormonal sea around you. • 220 Park Ave. So., at 18th St. (212-529-3111). (E)

Alva
Bare lightbulbs evoke Thomas Edison, the namesake of this sophisticated American bistro owned by Aureole chef Charlie Palmer, but Terrance Cave's unfussy food is all very au courant: grilled hanger steak, pan-seared salmon, mussels in saffron broth, and a portabello mushroom burger. • 36 E. 22nd St. (212-228-4399). (M–E)

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

★ Campagna
The far-too-cautious interior is woefully inappropriate preparation for the whoops of joy that erupt when patrons sample Mark Strausman's gleefully game sense of Italian cuisine. The lobster broth in his cacciucco is a blast. And his grandma's lasagna makes you sorry you never met her. • 24 E. 21st St. (212-460-0900). (E)

★ Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting suckling pig from a lean-to in Union Square, and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M–E)

Commodore Grill at the Grand Hyatt Hotel
Commuters and business travelers can enter this formal hotel restaurant from Grand Central Terminal, for a quick drink or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M–E)

★ Craft
Tom Colicchio is a chef with a mission, two jobs, a what must be a crackerjack support team. When h not supervising the three-star kitchen at Grame: Tavern, he's reducing cooking (or elevating it, (pending on your point of view) to its most basic e ments, a tactic that works only when the ingredie are of the highest possible quality, procured from sn family farms and artisanal producers. At his first s venture, literally around the corner from Grame: and similarly elegant, he and his chef de cuisine, M co Canora, collaborate on a high-concept menu t focuses almost obsessively on raw materials. • 43 E. 1 St. (212-780-0880). (M–E)

Curry Leaf
While the Curry Hill competition focuses on the fc of specific subcontinental regions—or, at the very le hews to the meat-eating north or the veggie south the idea here is to offer Kashmiri chicken kor alongside Pakistani chana masala and Goan lamb v daloo. There's more to Indian food, after all, than cu powder—there's the leaf, too, used here as a garnisl 99 Lexington Ave., at 27th St. (212-725-5558). (M)

★ Gramercy Tavern
Tavern has become Danny Meyer's most appeal restaurant, with a no reservations discount bar room make one churlish for not living or working near Chef Tom Colicchio pairs foods folks crave with e ments they usually don't. Roast sirloin of beef cor with braised beef cheeks. Crabmeat fondue conta sea urchin. Not only does each gamble pay off, but tickled are diners by their nascent daring that on th next visit, damned if they don't demand sweetbre with Jerusalem artichokes and roasted cod with br sels sprouts. • 42 E. 20th St. (212-477-0777). (M–E)

Heartland Brewery
A rollicking brewpub with a lively outdoor café. A company your choice of microbrew with stout-b tered onion rings, a buffalo burger, or sesame-crus ahi tuna. The beer-weary can sample from the ci largest selection of tequilas and single-malt scotche 35 Union Square W. (212-645-3400). Also, 1285 Sixth A at 51st St. (582-8244). (I–M)

Meli Melo
This cheerful neighborhood spot offers a very reas able fixed-price dinner—$31.50 for four courses. T seafood-heavy French menu has Asian and Medit ranean touches in dishes like seared tuna with b bok choy and rack of lamb with couscous. • 110 Ma son Ave., nr. 29th St. (212-686-5551). (M)

Mi
Gary Robins (best known for his pan-Asian rotechnics at Aja and Match Uptown) has resurfa at Mi Restaurant and fans of his will recognize sig ture dishes like Thai grilled-squid salad with chickp and green-chili-cilantro oil, and five-spice-crus breast of duckling. Neophytes who think Asian-fus is so nineties will find the cooking a revelation. • Madison Ave., nr. 27th St. (212-252-8888). (M–E)

Pershing Square
As if Grand Central Terminal weren't a triumph enough urban phoenix, cross under the Park Aven viaduct for yet another left-for-cobweb space th become a happy ending. While its steel-beamed dé makes no apologies for where it is, the managea bustle, pivotal location, and hearty, American brasse food make Pershing Square an oasis when yo faced with another Metro North delay. • 90 E. 42nd (212-286-9600). (M)

Rodeo Bar & Grill
This place bills itself as "the longest-running hon tonk in New York," attracting bikers, families, and n sic-industry insiders. Try the house-smoked baby b ribs, bison burgers, and Santa Fe hand rolls, or just g a drink at the horse trailer that's been converted int bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

★ Todd English's Olives NY
Chef Todd English has a genius for artful, Hung Man dishes. He stuffs his pastas with delectable ings (sweet chestnuts, shredded veal) and slath them with creamy cheeses. He molds cupolas of gras flan, builds pagodas of hanger steak, constru pill boxes of tuna tartare with crunchy shrir

Photograph by Liz St

ried at the base. It's delicious but a little over-
ıelming, especially if you tag on thrombotic
ıserts like the peppermint bombe (creamy choco-
ɜ with mint syrup inside). The cramped, frenetic
ıce (in the Union Square W Hotel) makes
ıchtimes a more restful experience. • 201 Park Ave.
(212-353-8345). (E)

·th–42nd Streets, West Side

no
rment District bigwigs and pre-Garden revelers
ck to this lively, upscale northern Italian restaurant.
/ reliable classics like veal scaloppine and red snap-
: sautéed with shrimp and clams, garlic, and white
ıe. • 141 West 38th St. (212-944-7420). (M–E)

ΛZ
/ou think pan-Asian fusion is so last decade, make
te to the Flatiron triplex that used to be Flowers,
ıade with a glass elevator and retractable roof and
w home to chef Patricia Yeo and her inspired culi-
y inventions. What works? A trio of sensational
ıtneys on Indian flatbread, and lapsang
ıchon–smoked quail with scallion pancakes, for
ters. • 21 W. 17th St. (212-691-8888). (E)

Ꜿity Bakery
avenly tarts, perfectly textured cookies and brown-
lusciously tart lemonades, ultra-thick and creamy
t chocolate—even homemade marshmallows—
ckon irresistibly from the counter. Pre-dessert,
re are inspired sandwiches like roasted pear and ri-
ta salata and the only salad bar we obsess over, plus
reakfast and lunch counter with its own separate
nu, and dinner coming soon. • 3 W. 18th St. (212-
5-1414). (I–M)

Ask Gael

omfort me with meat loaf.

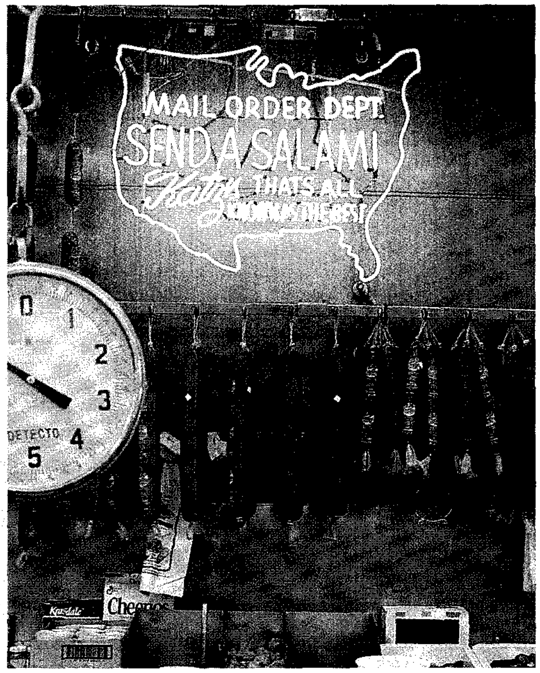
Yes, it's awful. But here are ten escapes from stress, sadness, and fear. **1.** Go to Sylvia's Soul Food restaurant in Harlem for the biscuits-and-scrambled-eggs breakfast on a weekday. **2.** Taste every kind of doughnut at Krispy Kreme and choose the best. **3.** If one Elvis—peanut butter, bacon, and banana sandwich—at Peanut Butter and Co. (240 Sullivan Street) is not enough . . . have two. **4.** Go to Katz's Delicatessen (205 East Houston Street) and send a salami to any boy (or girl) in the Army. **5.** Lose yourself in macaroni and cheese at Shelly's New York (104 West 57th Street) or Canteen (142 Mercer Street). **6.** Get the endorphins going with a double workout at the gym, then indulge in the "tradition never changes" meat-loaf plate and lemon icebox cake at Serendipity 3 (225 East 60th Street). **7.** Hop on the back of a friend's motorcycle and go to Pearson's in Queens (71-04 35th Avenue) for ribs. **8.** Buy 100 grams of fresh caviar at Petrossian to eat all by yourself on toasted bagel thins with a dab of crème fraîche. **9.** Make whatever it was that your mother made for you when you were sick and stayed home from school. Eat it on a tray, in bed. **10.** Drink that precious bottle of Lafite you've been saving for a special celebration.

sh
t bar, part nightclub, part restaurant. If you find that
part the most interesting, you'll appreciate the
w American menu noshes like Peking-duck pizza
l corn-meal-fried shrimp with braised Swiss chard,
/ed in shareable portions. • 17 W. 19th St. (212-989-
'4). (I–M)

m
all-in-one entertainment center offering dinner,
cing, and lounging on velvet furniture. Plus sesame
cken tenders, beef tenderloin shisk kebabs, and bay scallops with white wine over angel hair pasta. • 16 W. 22nd St. (212-229-2000). (M–E)

☆ **The Park**
Were you around during the eighties when places like Mudd Club and Area, and art in the East Village, made New York nightlife feel like the coolest in the world? If you were, then stop watching the reality-based show you're hooked on, and go play in the Park, a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M–E)

★ **Restaurant Above**
Don't be discouraged by the proletarian to-'n'-fro of 42nd Street. A sophisticated and handsomely designed hideaway waits in the twenty-first-floor lobby of the Times Square Hilton, and so does Lutèce veteran Dennis Fitzgerald and his first-rate celebration of Americana (with just a few Asian blips). Namely, deftly cooked halibut on a spring-green purée, a classic Caesar, seared wild salmon on a sumptuous soft corn pudding, and lacquered pork chops with cottage-fried sweet potatoes. Say you're Broadway-bound, and the waiter will see you make it, even if it means saving the berry shortcake for after the curtain falls. • 234 W. 42nd St. (212-642-2626). (E)



Simply Pasta
Perfectly situated for pretheater, this moderately priced Northern Italian restaurant has a specialty martini list, and offers such dependable, fresh fare as Caesar salad, osso buco, and pastas—over two dozen of them. • 120 W. 41st St. (212-391-0805). (I)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

☆ **Avra**
Just as they are uptown at sister restaurant Trata, Fulton Street–fresh whole fish are priced by the pound and described on the menu like wines. *Barbounia*, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

Café Centro
A big, shiny brasserie-cum-café in the lobby of the MetLife Building; the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M)

★ **D'Artagnan, The Rotisserie**
After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M–E)

★ **Della Femina**
It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in 212. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second floor (791-9463). (I–M)

★ **Fresco**
A family restaurant thriving on Arthur Avenue in the Bronx one can understand. But in midtown? Yet the Scotto clan strolls around the dining room, cajoling, nudging, hugging, as if you'd shown up at their house for leftovers the day after Thanksgiving. For them, Fresco is one big welcome mat. Doesn't matter that the pizza is to die for, the lasagna superb; and if you like liver, you may never want to leave. • 34 E. 52nd St. (212-935-3434). (M–E)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

★ **Maloney & Porcelli**
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

★ **Métrazur**
Given the location and prime people-watching potential, we'd happily munch Cheez-Its on Grand Central Terminal's spectacularly restored East Balcony. Thanks to Charlie Palmer and his seasonal American menu, we don't have to. Instead, there's white-bean flatbread, raw shellfish platters, and fire-roasted lobster, with views of both the open kitchen and the star-

ograph by Annie Schlechter.

studded ceiling. • Grand Central Terminal (212-687-4600). (M–E)

Monkey Bar
Many talented chefs have made their way through this kitchen, which, in its latest incarnation under new executive chef David Walzog, is looking back to its all-American roots with entrées like butter-poached Maine lobster, New York strip steak, and seasonal sides like sweet corn succotash and sugar snap peas. David Rockwell's swanky design and the monkey-muraled bar remain unchanged—plush in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oyster Bar
Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of oysters. The sprawling subterranean space has the hustle-bustle of a cafeteria, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M–E)

Rothmann's Steakhouse & Grill
A sophisticated steakhouse with something for everyone, from "Asian-fried calamari" and "West Coast chicken" to the $132 porterhouse for four. Carnivores are in good hands—those of Christopher Hollis, fresh from Les Halles. • 3 E. 54th St. (212-319-5500). (E)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

43rd–56th Streets, West Side

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopini, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

★ Beacon
The gimmick here is cooking over an open fire: wood-roasted trout, spit-roasted duck with grilled scallions, roast suckling pig with grilled apples and bitter chocolate rub, even oysters. The house-baked breads are exceptional. And in an age of designer martinis and so-so cosmos, the classic cocktail list is precision science. • 25 W. 56th St. (212-332-0500). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of prime aged beef and steakhouse standards. • 123 W. 52nd St. (212-581-8888). (E)

★ Christer's
No, Swedish food isn't all about salmon. But we'd be disconsolate if Christer Larsson ever stopped serving his archetypical oak-board-baked filet. And even though he acquits himself well with the compulsory gravlax and herring, he's a gifted cook who borrows freely from other culinary styles. The cozy décor, on the other hand, is David Rockwell's riff on a Scandinavian hunting lodge, with copper fish "scales," a glowing fireplace, rough-hewn walls, and Marimekko colors. • 145 W. 55th St. (212-974-7224). (E)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ JUdson Grill
It's a room so vast and vaulted you expect them to be announcing Trailways departures. But chef Bill Telepan's cooking, propelled by a rousing level of confidence in bold flavors and pairings, matches the bravura of the room. With blithe deftness, he makes the familiar seem fresh. Crab cakes get dashed with lemon verbena, chickpea soup tickles insidiously, and loin of pork with apple compote will leave you happy. • 152 W. 52nd St. (212-582-5252). (E)

La Veranda
Northern Italian food. A popular theater district spot offering generous portions of fish, seafood, veal chops, and pasta and brunch on weekends. Free parking (with dinner) from 5 P.M. to 1 A.M. • 163 W. 47th St. (212-391-0905). (M)

★ Little Yokohama
Customize your soup at this twelve-seat theater-district noodle shop by selecting one of four noodles—a thick udon, a thin udon, soba, or seaweed—or beat the heat with a wonderfully refreshing summer cold-noodle special. Yakko-soba is our idea of the perfect, slurpable pre-theater supper: slick buckwheat noodles adorned with squares of cold tofu, julienned cucumbers, eggs, seaweed, and shaved bonito, in a scallion and ginger dressing ($8.75). • 374 W. 46th St. (212-315-3161). (I)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Pierre au Tunnel
Traditional French cuisine, served in thoroughly charming and comfortable surroundings. • 250 W. 47th St. (212-575-1220). (M)

Randolph's
Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M–E)

★ Town
A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who, eschewing gimmicks like chili peppers from around the world, prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M–E)

'21' Club
You no longer need to wear a necktie at lunch, and chef Erik Blauberg has slightly modernized the country-club-classic menu—try the foie gras with figs and pomegranate and the crispy black sea bass with champagne sauce. But the tablecloths at this famous Prohibition-era speakeasy are still red and white, toys still hang from the ceiling, Nixon's wine is still in the vaults, and the crowd doesn't have anything against neckties. • 21 W. 52nd St. (212-582-7200). (E)

Utsav Festive India
The bar is located at street level while the contemporary dining room is built into a bridge spanning t
midtown skyscrapers. The lunch buffet costs o
$12.95, and à la carte entrées include ginger rack
lamb, tandoori filet mignon, and Bengali fish patur
1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

57th–60th Streets

★ Alain Ducasse at the Essex House
After a harrowing ride through the critics' spank
machine, six-Michelin-star chef Alain Ducasse
emerged standing. All his Cartier pens have be
dutifully stolen, the array of mysterious knive
gone, but the extravagantly Art Deco cocoon c
room feels more like a $160–prix fixe Michelin
pernova now that the kitchen has pulled up
socks. Dishes that were very good to begin w
have gotten even better—pea soup with crab cak
silken woodcock, pheasant, and foie gras terri
halibut with sea-urchin custard; glorious chee
luscious rhubarb clafouti—and even the few dis
pointments don't sting so badly. • 155 W. 58th
(212-265-7300). (E)

Gabriel's Bar & Restaurant
Just four blocks from Lincoln Center, this acclain
Northern Italian favorite of theatergoers and nei
borhood regulars is unintimidatingly comfortable
culinarily sophisticated at the same time. Hearty di
es include gnocchi in duck ragù, braised short
with a semolina custard, and wood-grilled tuna w
fresh horseradish. The hot chocolate has a cult follo
ing. • 11 W. 60th St. (212-956-4600). (M–E)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room de
rated with Picasso ceramics. A pictorial menu featu
a dozen or so smiley-faced fish. Preparations ra
from classic (Dover sole meunière) to creat
(grouper with roasted pineapple and black pepp
corns). Or have the chef prepare your fish any
you like. • 57 W. 58th St. (212-371-7777). (E)

ONEc.p.s.
Alan Stillman, along with executive chef Da
Burke and designer Adam Tihany, has rewired
Plaza's Edwardian Room. Tihany has colored
oaken walls caramel and put huge scarlet lan
shades on the chandeliers, and the irrepressi
Burke has concocted a whimsical menu that
cludes a foie gras–spiked burger and a rack of la
accompanied by shepherd's pie. The mosaic flo
and ceiling remain untouched, and the view
Central Park is as grand as ever. • 1 Central Pk.
(212-583-1111). (E)

★ San Domenico
You won't find a more elegant big-deal Italian rest
rant in New York. We treasure it for the luxuri
space at and between tables, the cool coach-leat
chairs, the clockwork service, and the refinement
the risottos, pastas, fish, and game. Owner Tony
has an uncompromising passion for the highest qu
ty Italian ingredients and devotedness to classical te
nique that rivals any Michelin-starred chef, an
shows. • 240 Central Park So. (212-265-5959). (E)

★ Shelly's New York
The latest restaurant Shelly Fireman has created in
own image inhabits the space that was originally
Automat. Only the assimilative Fireman would o
towering shellfish platters alongside newfang
chicken chow mein, barbecued ribs, and a bur
crowned with seared foie gras and make it work. •
W. 57th St. (212-245-2422). (M–E)

Above 60th Street, East Side

★ Aureole
Aureole is the kind of upscale restaurant Americ
love. Nothing precious, nothing stagy. With the hel
a staff as high-buttoned and on their toes as the o
inal crew of the Enterprise, chef Gerry Hayden bri
you your favorite foods prepared with big flavor
comforting combinations. Poached Maine lobste
coconut-curry sauce. Sirloin of beef and red-wi
braised short rib. There's no question—you want
dive into this man's saucepans. • 34 E. 61st St. (212-
1660). (E)

ıe Boathouse in Central Park
aim a table by a flowery umbrella on the pond-le deck and give thanks to Frederick Olmsted d generations of park champions for preserving ıs precious greenery. The American menu leans ward fresh seafood like pan-roasted monkfish th spring onions and garlic confit, and seared ld striped bass. • E. 72nd St. and Park Drive N. (212-7-2233). (M-E)

Centolire
ıe theme of Pino Luongo's latest is Italian-Amer-n, a style that's enjoying a bit of a kitschy come-ck. Everything on the menu is labeled either Old orld (like timpano, à la *Big Night*) or New World ıe more genteel mezze maniche with cauliflower nfit). And anything with a little pot-shaped sym-l next to it is slowly baked in terra-cotta, a tech-que that bridges both chronological and conti-ntal divides. • 1167 Madison Ave., *near* 86th St. (212-4-7711). (M-E)

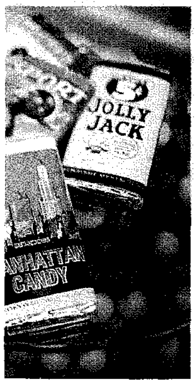
Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

☆ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

Opening

Vhat, No Chocolate River?

A semisweet stream for customers to plunge into headfirst like Augustus Gloop is about the only Wonkaesque thing missing from **Dylan's Candy Bar**, the supersize new candy store across the street from Bloomingdales. (We're guessing it was the astronomical insurance premiums, plus the difficulty of hiring Oompa Loompas these days.) The brainchild of Dylan (daughter of Ralph) Lauren and Jeff Rubin (an FAO Schweetz co-creator), Dylan's is a dentist's nightmare of custom-colored Skittles and M&Ms, a Pez zone where vintage dispensers go for $3,500, and an old-fashioned soda fountain with custom-made ice-cream flavors, from rugelach to Animal Crackers. And if you're determined to take a bath in chocolate, head to the (inedible) Candy Spa, where you'll find Hot Chocolate Bath Salts, Cheeky Chocolate-Milk Bubble Bath, and Crème Brûlée spray cologne—a fragrance some might find more seductive than Polo. (1011 Third Avenue, at 60th Street; 646-735-0078.)



Emo's
This spiffy spot hopes to give the neighborhood's plethora of sushi bars and Chinese takeouts some much-needed competition by introducing Upper East Siders to the nchee-spiked pleasures of Korean cooking. Savory llion pancakes called pajan come with calamari, llops, and shrimp; tofu-stuffed dumplings are adept-pan-fried. The menu features bibimbop and all sorts seafood, but none of that participatory grill-your-n barbecue, which should ensure a smoke-free ɜning. • 1564 Second Ave., near 81st St. (212-628-99). (M)

ark's
ɜcked out like a private London club, with plump, seled pillows. Fine French-American cooking rchon of foie gras with cranberry-kumquat com-te, pan-roasted lobster with Armagnac jus), ard-winning wine list, and a Willy Wonka–wor- chocolate tea. • 25 E. 77th St., in the Mark Hotel 2-879-1864). (E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Red Bar
This popular Southampton-spawned canteen launched on the Upper East Side with caviar dreams and a $34 rack of lamb. Since then, it's wisely (and perhaps involuntarily) instituted a seriously philanthropic $25 prix fixe, but if you're not pinching pennies, there's still lots of modish and flavorful food to choose from, like fabulous endive salad with Stilton, pears, and hazelnuts; tremulous grilled Atlantic salmon with truffled celery-root purée; and pan-roasted wild striped bass in a fines herbes vinaigrette. • 339 E. 75th St. (212-472-7577). (E)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Above 60th Street, West Side

☆ Avenue Bistro
Linger over a scrambled-eggs-and-apple-pancake breakfast or come for dinner, when the pastry counter becomes a wine bar, and the menu shifts to sophisticated French-American fare like sweetbreads, foie gras terrine, and crisp roast duckling. Chef-owner Scott Campbell is justly proud of his creamy Valrhona hot chocolate, which he freezes into ice cream in the summer, and he's shrewdly responded to the neighborhood's demographics by concocting his own line of baby food. • 520 Columbus Ave., at 85th St. (212-579-3194). (M)

★ Picholine
Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin panna cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fan club, as does fromager Max McCalman. • 35 W. 64th St. (212-724-8585). (E)

River
The *faux*-tropical atmosphere provides a serene background for the familiar assortment of Vietnamese and Thai dishes. Standouts include chicken satay; pad Thai; spicy coconut chicken soup; and marinated beef with garlic, ginger, and plum sauce. • 345 Amsterdam Ave., nr. 76th St. (212-579-1888). (M)

Sabor
As the abiding popularity of tapas proves, grazing never goes out of style. Customize a tiered tray of pan-Latino nibbles like shrimp empanaditas, octopus salad, smoked-chicken croquettes, and tuna seviche and watch the Upper West Side roll by, in all its dog-walking, stroller-pushing glory. • 462 Amsterdam Ave., nr. 82nd St. (212-579-2929). (I-M)

Sapphire Indian Cuisine
A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle. The prix fixe lunch buffet is a bargain, and all the trendy territories (Goa, Gujarat) are well-represented. • 1845 Broadway, nr. 61st St. (212-245-4444). (M)

Scaletta
A dining room decorated in muted blues and pinks serves hearty Italian fare. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Brooklyn

MidAtlantic
Unlike his Atlantic Avenue neighbors, who've made the boulevard a city-wide destination for Middle Eastern fare, chef-owner Forrest Shirkey celebrates seasonal Americana with hearty homespun platters of crispy Long Island duck breast and dumplings, and pot roast with mustard-"tainted" onion and mashed potatoes. There's a lunchtime litany of classic sandwiches, from meatloaf to BLT, a roasted-acorn-squash soup served in an actual roasted acorn squash, and—happily for Brooklyn Heights and Cobble Hill—delivery. • 148 Atlantic Ave., Brooklyn (718-834-7300). (M)

tographs by Kenneth Chen.

cue

Classical & Dance

Edited by Alicia Zuckerma

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Classical Music

Boston Symphony Orchestra
Seiji Ozawa leads Schumann's Scenes from Goethe's *Faust* with the Tanglewood Festival Chorus and soloists, 10/16–10/17 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $23–$88.

Kalichstein-Laredo-Robinson Trio
Concert marks 25 years of chamber music at the Y with guests from the Orion, Emerson, Guarneri, and Juilliard String Quartets performing Schumann, Dvorák, Shostakovich, and Brahms. 10/16–10/17 at 8. • 92nd Street Y, Lexington Ave. at 92nd St. (212-415-5500); $35.

Chicago Symphony Orchestra
Yo-Yo Ma premieres Elliot Carter's new cello concerto, 10/18 at 8; New York premiere of Isabel Mundry's *Panorama Ciego* and Wagner's *Die Walküre*, Act I, 10/19 at 8; and the complete *Tristan und Isolde*, 10/20 at 6; under Barenboim's baton. • Carnegie Hall, Seventh Ave. and 57th St. (212-247-7800); $24–$17.

Emerson String Quartet
Performs *The Noise of Time*, a multimedia collaboration with the theater group Complicité, about the life and work of Shostakovich, directed by Simon and Gerard McBurney. 10/17–10/19 at 8; 10/20–10/21 at 3 and 8. • John Jay College Theater, Lincoln Center (212-721-6500); $55.

New York Philharmonic
Alan Gilbert conducts works by Sibelius, Stenhammer, and Beethoven, in his Philharmonic debut. 10/
and 10/20 at 8, 10/19 at 11, and 10/23 at 7:30. • /
ery Fisher Hall, Lincoln Center (212-721-6500); $19–$82

New York Philomusica
Celebrates its thirtieth anniversary with works
Beethoven, Mozart, Spohr, and Betty Olivero's *I*
Golem: "Six Yiddish Songs & Dances," featuring cl
inetist David Krakauer; guest appearance by hc
player Andrew Clark. 10/18 at 8. • Merkin Concert H
129 W. 67th St. (917-579-3269); $25.

"Composer Portraits: Iannis Xenakis"
Ensemble Sospeso performs music by recently c
ceased new-music heavyweight. 10/19 at 8. • Mil
Theatre, Columbia University, Broadway and 116th St. (2
854-7799); $20.

Paquito D'Rivera
D'Rivera and his quintet give an overview of his su
prisingly wide range: from jazz to classical, frc
Caribbean to contemporary Latin-American. 10/
at 6 and 8. • Metropolitan Museum of Art, Fifth Ave.
82nd St. (212-570-3949); $25.

Moscow State Symphony
Plays Wagner, Tchaikovsky, and Beethoven's Pia
Concerto No. 5, featuring Vladimir Feltsman. 10/21
3. • Avery Fisher Hall, Lincoln Center (212-721-650
$29–$52.

Brentano String Quartet
Presents "Art of the Fugues," a series exploring fugu
from Bach to a world premiere, starting with Hayc
Novák, and Beethoven, 10/22 at 8. • Merkin Conc
Hall, 129 W. 67th St. (917-579-3269); $20.

Opera

Metropolitan Opera
New production of Bellini's *Norma* with Jane Eagl
Tchaikovsky's *Eugene Onegin*, Mozart's *Idomeneo* w
Dawn Upshaw and Plácido Domingo, and *La Bohè*
are onstage this week. Call for details or vi
www.metopera.org. • Metropolitan Opera House, Linc
Center (212-362-6000); $25–$265.

New York City Opera
La Bohème, Verdi's *Macbeth* with Lauren Flanigan, an
new production of *The Mikado* run this week. Call
details or visit www.nycopera.com. • New York St
Theater, Lincoln Center (212-307-4100); $25–$105.

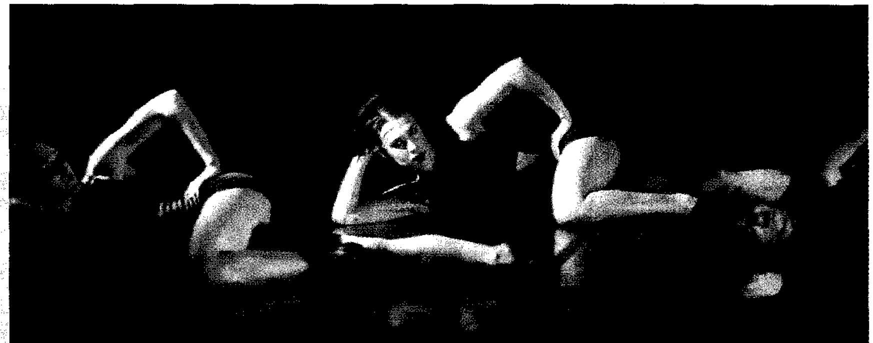
"The Legend of the White Snake"
Chinese Peking opera commemorates the Chin
New Year: the Year of the Serpent. Call for deta
10/17–11/3. • West End Theatre, 263 W. 86th St. (2
279-4200); $20.

Dance

"BAM: 2001 Next Wave Festival"
Presents Belgian choreographer Anne Teresa
Keersmaeker's *Drumming* for twelve dancers, set
Steve Reich's 1971 piece of the same name. 10/
10/18–10/20 at 7:30. • Brooklyn Academy of Mu
Howard Gilman Opera House, 30 Lafayette Ave. (718-6
4100); $20–$50.

The Parsons Dance Company
Season highlights include world premiere of Rob
Battle's *The Hunt*, a four-man quartet, and Parso
newest, *Annuals*. Call for details. 10/16–10/28. •
Joyce Theater, 175 Eighth Ave. (212-242-0800); $38.

Lar Lubovitch Dance Company
Contemporary company performs world premiere
Lubovitch work set to Richard Rodgers and featur
American Ballet Theatre guest artists. Call for deta
10/17–10/20. • City Center, 155 W. 55th St. (212-5
1212); $25–$55.



Opening

The Parsons School

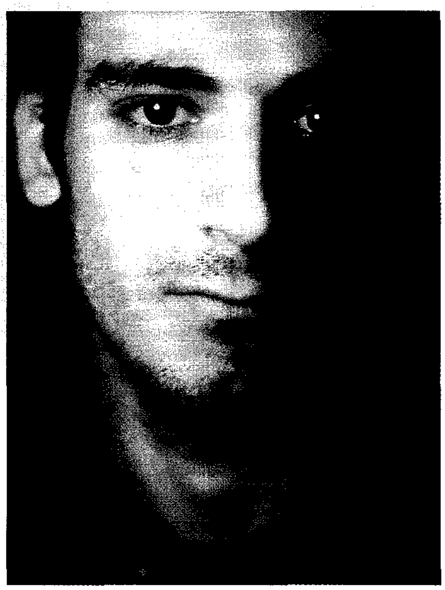
After the American Ballet Theatre's much-hyped premiere of **David Parsons**'s *The Pied Piper* last season, the lukewarm and in some cases downright caustic reviews might have put a dent in a lesser choreographer's reputation. But in this case, it couldn't erase a career's worth of acclaim. "I think I was choreographing before I knew the word," says the 41-year-old former Paul Taylor dancer, who's been compared to Taylor himself. Growing up in Kansas City, Parsons was a gymnast, and he'd create routines for friends to perform on trampoline—"sometimes as many as you could fit," he recalls. At 14, he was onstage with the Missouri Dance Theater. "That's where I think I started to realize the potential of dance and the amazing number of disciplines, the variety inside dance—music, light, costumes, color, technique, choreography," says Parsons. "And that intrigued me." Of the many companies Parsons has choreographed for (New York City Ballet, Paris Opéra Ballet, Feld Ballet/NY), he's perhaps had the best success with his own, the Parsons Dance Company, co-founded with lighting designer Howell Binkley in 1987. The company kicks off a two-week run at the Joyce Theater this week with the New York premiere of his own work *Annuals*, set to a new score by music director John Mackey. "One of the things that is so important to this company—and we've commissioned twenty-some scores—is to deal with musicians," he says. He's not kidding: The company's worked with saxophonist Phil Woods and the Turtle Island String Quartet and has an upcoming commission with the Ahn Trio. Another highlight of the Joyce run is the U.S. premiere of *Kind of Blue*, a Miles Davis tribute set to "So What," the first track off the legendary 1959 Davis album. When asked why he chose that track, he answers, "It's the groove." Anyone who knows the tune—or knows Parsons's steps—knows exactly what he's talking about. (See "Dance.") A.Z.

Edited by Ethan Brown

Club Date

)rumming Up Business

From the ever-expanding series of Fela Kuti box sets to "It Began in Afrika," the Chemical Brothers' recent tribal-sounding tribute to the Dark Continent, dance music is going through a roots revival. On the face of it, a popular series of twelve-inch releases by a Parisian house-music collective called Africanism might seem to be further proof of the trend. Not so, says the man behind the music. "Everybody thinks it's a tribute to African music, but it isn't," says **D.J. Gregory** (pictured), who founded the group of producers with fellow Frenchman Bob Sinclar. "The concept was calling up friends and making simple, effective tracks for the dance floor." This might not seem to be an example of ambitious music-making, but the resulting tracks are some of the best to hit clubland in recent years, from the exuberant disco of "Love Is the Answer" to the staccato percussion on "Les Enfants du Bled." Just about every house-music D.J. in New York peppers his or her set with Africanism tracks, and the songs have even appeared on the mix CDs released by Gregory's house heroes like "Little" Louie Vega. "This is something we never imagined," Gregory admits. On October 20, New York will be able to experience the sound first-hand when Gregory inaugurates the first "Africanism" night at Centro-Fly. "I'm very nervous, because New York has the most incredible D.J.'s in the world," Gregory says, "I can only hope that they like what I do." (See "Clubs.") E.B.



oncerts

sement Jaxx
'20 at 8 P.M. • Roseland Ballroom, 239 W. 52nd St. 2-307-7171). $25.

rk Lotus
'21 at 7:15 P.M. • Roseland Ballroom, 239 W. 52nd St. 2-307-7171). $27.50.

ıe's Addiction
th Live; Femi Kuti. 10/15 at 7 P.M. • Madison Square den, 34th St. and Seventh Ave. (212-307-7171). $46, $66.

nall Stages

3. King Blues Club & Grill
'15–10/16: The Neville Brothers. 10/17: Ottmar bert and Luna Negra. 10/18–10/19: Bobby lue" Bland. 10/20: John Entwistle Band. • 243 W. ıd St. (212-997-4144).

ttom Line
'18: Neshama Carlebach. 10/19: Daphne Rubinga. • 15 W. 4th St. (212-228-6300).

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Bowery Ballroom
10/15: Lucky Boys Convention. 10/17: The Anniversary; Superdrag. 10/18: Ivy. 10/19: Low; Fridge. 10/20: Steve Kimick Band. 10/21–10/24: David Byrne. • 6 Delancey St. (212-533-2111).

Fez
Saturdays through 11/17: Margarita Pracatan. 10/20–11/17: John Kelly in "Shiny Hot Nights: More Songs of Joni Mitchell." • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
10/16–10/17: Megadeath. 10/19–10/20: Super Diamond. 10/21: Ian Hunter. 10/22: The Damned. • 17 Irving Pl. (212-777-6800).

Joe's Pub
Sundays: Former clubland icon Larry Tee's "Club Badd." Tuesdays: D.J. Beverly Bond spins hip-hop and rare groove. Wednesdays: Nine-piece band Mo Guajiro plays salsa and Cuban *son* music. 10/15: Rachel Z. 10/16: Chico Hamilton and Kirk Nurock. 10/17: Ivan Benavides with D.J. Juan Coronadl. 10/19: Eron Herold. 10/20: Tammy Faye Starlite. 10/21: Matthew Chapman Book Release Event. 10/22: "UK With NY: Sex in the City" hosted by Candace Bushnell. • 425 Lafayette St. (212-239-6200).

Knitting Factory
10/15: Summer Hymns Destroyer. 10/16: Rechenzentrum; John Sheffield. 10/18: The Corn Sisters. 10/19–10/20: . . . And You Will Know Us by the Trail of the Dead. 10/21: Cursive; Desaparecidos. • 74 Leonard St. (212-219-3055). $.

Makor
10/15: Amy Corriea. 10/16: "Songwriters Hall of Fame." 10/17: Norah Jones Quartet. 10/18: "You're the Fool," by Roy Nathanson. 10/20: Dr. Didg. 10/21: Pamela Goldberg; Laura Oatts; Sarah Hewitt Roth. • 35 W. 67th St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Tuesdays: "Popcorn Tuesdays." Fridays: Adam Roth. • 99 Ave. B (212-982-2511).

Maxwell's
10/17: Idaho. 10/19: Guided by Voices; the Slumber Party. 10/20: The Pietasters; the Multi-Purpose Solution. 10/21: The Rapture; Tara Jane O'Neil. 10/22: Cursive; Desaparecidos; Sorry About Dresden. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
10/16: Katell Keineg. 10/18: Mia Doi Todd; the National. 10/19: Snow Patrol. 10/20: Hot Socky; Shelby. 10/21: Kevin Kinney. • 217 E. Houston St. (212-260-4700).

Rodeo Bar
10/15: Western Caravan. 10/16: Hugh Pool. 10/18: Barbecue Bob and the Spareribs. 10/19: The Niagaras. 10/20: Jimmy Nations Combo. 10/21: The Moonlighters. 10/22: Western Caravan. • 375 Third Ave., at 27th St. (212-683-6500).

S.O.B.'s
10/15: Sadat X; Camp Lo; Casual; D.J. Riz. 10/18: City High. • 204 Varick St. (212-243-4940).

The Village Underground
10/18: Jill Sobule. 10/20: Chuck Brown and the Soul Searchers. • 130 W. 3rd St. (212-777-7745).

Clubs

Baktun
Thursdays: House great Tony Humphries. The first Friday of every month: Rotating house-music D.J.'s spin at "Confusion." Third Friday: Eclectic dance music with D.J. Wayne Pate at "Soularium." Fourth Friday: Icelandic promoters Holmar and A. Gram's super-cool "N'Ice." Saturdays: Drum 'n' bass at "Direct Drive." Thursdays: Deep house with D.J. Jamyz Nylon. • 418 W. 14th St. (212-206-1590).

Centro-Fly
Wednesdays: "Dance Ritual" with "Little" Louie Vega. Thursdays: "Subliminal Sessions," with D.J. Erick Morillo and big-name special guests. Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. Saturdays: Energetic house and big beat with "Plant"; in the Pinky Room, Chez Music honcho Neil Aline hosts "We and the Music." 10/17: François K; "Little" Louie Vega. 10/20: "Africanism" night with D.J. Gregory. • 45 W. 21st St. (212-627-7770).

Luxx
Fridays: Afro-funk with Anti-Balas. Saturdays: D.J. Larry Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K; D.J. Gomi. Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand St., Brooklyn (718-599-1000).

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised.

$ = cash only.

Performance

The Sound From Ipanema

Bossa nova is the gentlest, most melodic of musical styles, its influence spanning far beyond tropicalia into jazz and pop (think Burt Bacharach and Hal David, and even Sting). October 15 at Carnegie Hall, bossa nova will get a fittingly far-reaching tribute in the form of "40 Years of Bossa Nova: A Celebration of Brazil," which will feature everyone from jazz vocalist-of-the-moment Jane Monheit to Brazilian music icon Gal Costa (pictured), who, in her three-decade career, has provided some of the genre's defining moments. (See "Jazz.")

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s. 10/17: Thievery Corporation. • 515 W. 18th St. (212-627-0404). $.

Shine
Tuesdays: Brazilian music with Ze Luis. Thursdays: The gloriously great D.J. Ron Trent and special guests like Phil Asher and Norman Jay. Fridays: House, techno, and trance D.J.'s unite for "Touch." Saturdays: "The Show" with D.J. Big Ben. • 285 W. Broadway (212-941-0900).

Spa
Wednesdays: Rock-and-roll spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra" featuring hip-hop, house, and rock-and-roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

Vinyl
Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Sundays: François K, Joe Claussell, and Danny Krivit spin at the legendary afternoon party "Body & Soul." Thankfully, the crowd has thinned a bit lately, leaving plenty of room for dancing. • 6 Hubert St. (212-343-1379).

Jazz

Birdland
Sundays: Tito Puente Orchestra. Mondays: The Art Blakely Jazz Revue; Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin. Tuesdays: from 5:30 to 7:30 P.M., David Ostwald's Louis Armstrong Centennial Band; the Duke Ellington Orchestra. Fridays: Lew Andersen's All-American Big Band. 10/17–10/20: Andy Summers Trio. • 315 W. 44th St. (212-581-3080).

Blue Note
Sets at 9 and 11:30 P.M. 10/16–10/21: The Dizzy Gillespie Alumni All-Stars with James Moody, Jon Faddis, Slide Hampton, Benny Green, and more. • 131 W. 3rd St. (212-475-8592).

Detour
Sundays: Mike Magilligan. 10/15: Larry Corban Trio. 10/16: The Shulman System. 10/17: Will Sellenraad Trio. 10/18: Akiko Pavolka and the House of Illusion. 10/19: Type II. 10/20: Mr. Kite. 10/22: Erik Jekebsen Quartet. • 349 E. 13th St. (212-533-6212).

"40 Years of Bossa Nova"
With Gal Costa; Jane Monheit; more. 10/15 at 8. • Carnegie Hall, 57th St. and Seventh Ave. (212-247-7800). $15-$62.

Herbie Hancock, Michael Brecker, and Roy Hargrove
10/19 at 8. • The New Jersey Performing Arts Center, Newark, N.J. (888-GO-NJPAC). $12-$48.

Iridium
10/16–10/21: Charlie Haden; Gonzalo Rubacalba. • 1650 Broadway, at 51st St. (212-582-2121).

"Jazz at Lincoln Center" Presents: "He Walked With Giants"
Jimmy Heath's 75th birthday party, with Jimmy Heath, Wynton Marsalis, Percy Heath, Slide Hampton, Jeb Patton, and more. 10/19–10/20 at 8. • Alice Tully Hall, 65th St. and Broadway (212-721-6500). $35-$50.

"Jazz at Noon"
Lunchtime jam sessions every Friday at Cafe St. Barts with some of jazz's hottest players. 10/19: Ted Nash. • Cafe St. Barts, 109 E. 50th St. (212-888-2664).

Jazz Gallery
10/18: Jacques Schwartz-Bart. 10/19: Josh Rosman Unit. 10/20: Jason Lindner Trio. • 290 Hudson St. (212-242-1063). Admission to all performances is $10 per set. Reservations are recommended.

"Jazz Insights: The Legacy of Charlie Parker"
Lecture and music series, Tuesdays 7:45–9:30. 10/16: Ted Nash. • New School University, 66 W. 12th St. (212-229-5690).

Red Blazer
Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center
The Rose Center is open until 8:45 P.M. Suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. Performances take place every Friday evening from 5:45 to 6:45 and 7:15 to 8:15. Fridays in October: Vincius Cantuaria Quartet. • American Museum of Natural History, Central Park Wes 79th St. (212-769-5100).

Small's
Extremely cozy and open all night, offering aft hours jazz until 8 A.M. It's a candlelit basement wh nightly jams start round about 2 A.M.—the perf time for a post–Village Vanguard visit (it's right arou the corner)—and often involve free beverages a food. • 183 W. 10th St (212-929-7565).

Tonic
Sunday: Klezmer Sundays. 10/15: Judy Elkan's P Station. 10/16–10/17: Electroluxe. 10/18: Fra Gratkowski, John Lindberg & Gerry Hemingw 10/20: Big Lazy. 10/21: David Krakuer's Klezn Madness; Lori Carson. 10/22: Judy Elkan's Play S tion. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Mondays, the Vanguard Jazz Orchestra swings on. S at 9:30 and 11:30, with a late 1 A.M. set Fri. and S 10/16–10/21: David Sanchez Quintet. • 178 Seve Ave. So. (212-255-4037). $.

Comedy

Carolines On Broadway
In Times Square just down the street from the *Let man* show, Carolines hosts big names and talented u and-comers in its wide, elegant, TV-studio-like ba ment. $12.50–$24.50, two-drink minimum. Monda "New Talent Night," hosted by Eddie Br 10/16–10/18: Lisa Lampanelli. 10/18–10/21: Ca line Rhea. 10/19–10/20: Paul Mooney. • 1626 Bro way, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar
A physical throwback to sixties Village coffeeho es, this is the late-night subterranean haunt many of the city's top comics. Shows Fri. at 9 a 11; Sat. at 9, 10:45, and 12:30 A.M.; and Su Thurs. at 9. 10/15–10/21: Colin Quinn; Mitch I tel; Godfrey; Greg Giraldo; Billy Burr. • 117 M Dougal St. (212-254-3480).

Dangerfield's
Founded by the respect-deprived comedian t decades ago, this Vegas-style lounge is one of t city's oldest comedy establishments. Shows Fri. a and 11:15; Sat. at 8, 10:30, and 12:30 A. Sun.–Thurs., continuous from 8:45. Cover is $ Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 weeknights; no minimum. 10/15–10/21: Kevin F nn; Jerry Diner; Billy Burr; Nancy Redman; Greg ry Carey; Rich Ramirez. • 1118 First Ave., bet. 6 and 62nd Sts. (212-593-1650).

Tribute

Heathers

Once nicknamed "Little Bird" because his playing reminded some of Charlie Parker **Jimmy Heath** (pictured) is now a jazz icon in his own right, thanks to his work with A Blakey and Chet Baker and a series of great hard-bop-style solo albums in the seventi And Heath is celebrating his 75th birthday in appropriate style: October 19 and 20, h jam on the stage of Lincoln Center with an all-star cast of players, including Wynt Marsalis, Slide Hampton, and brother Percy. (See "Jazz.")

Photograph: top, Mario Cravo N

tham
trendy comedy spot in the Flatiron district.
ery Tues. and Sun.: New Talent Showcase;
dnesdays with Robert Klein. Sun.–Thurs. at
0 with a $10 cover; Fri. and Sat. at 8:30 and
30 with a $15 cover. Two-drink minimum.
/17: Gotham All-Stars. 10/18: Stephen Lynch.
/19–10/20: Orny Adams; Wali Collins; Billy
rr. • 34 W. 22nd St. (212-367-9000).

rgaret Cho
/21 at 7:30 and 10:30. • Hammerstein Ballroom,
W. 34th St. (212-307-7171). $27.50–$45.

ott Thompson in "The Lowest Show on rth"
-week engagement ends 11/6. • 45 Bleecker, 45
ecker St. (212-307-4100). $35–$45.

nd-up New York
bin Williams is known to drop by here unan-
nced to warm up for his *Letterman* appearances.
ws Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10,
12:15 A.M. $12 cover. • 236 W. 78th St. (212-595-
0).

abaret

onquin Hotel
e Oak Room hosts some formidable names in
cozy environs. (Early shows Tues.–Sat., late
ws Fri. and Sat.) • 59 W. 44th St. (212-840-6800).

ci's Place
Murray Hill–area Italian restaurant with an inti-
te cabaret space. 10/16–11/3: Margaret Whit-
. • 450 Park Ave. So., at 30th St. (212-532-4370).

e Carnegie Club at Carnegie Bar and Books
days at 8 and 10: Chris Byars and his eight-piece
z band. Saturdays at 8 and 10: Sinatra imperson-
r Cary Hoffman. • 156 W. 56th St. (212-957-9676).

n't Tell Mama
days at 10:30: Gay and Lesbian Stand-up Com-
Fest with Michael Conley & Co. Saturdays at
0: "Poole Variety Show" with Ron Poole. Satur-
s at 11: "Judy Garland Live!" with Tommy
nia. • 343 W. 46th St. (212-757-0788). $.

nstein's at the Regency
chael Feinstein's cabaret space at the Regency
tel shares the room with the restaurant 540
k. Two shows on Fridays and Saturdays, and
cover is $60 per show. The food-and-bever-
minimum is $40 per person at all 8:30 P.M.
ws and is $25 per person for the 11 P.M.
ws. 10/16–11/3: Anny Hampton Callaway. •
Park Ave., at 61st St. (212-307-4100 or 212-339-
5).

eBird Café
e theater district's best postshow snuggery, right
t door to an overwrought Russian restaurant—
r clear of the Cossack-dagger-toting doormen
you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat.
and 11. $30 cover; $15 minimum. Tuesdays in
tember: "FireBird Opera Series." Wednesdays in
tember: New York Chamber Opera presents
he Joy of Sex . . . Tets." 10/20: Karen Oberlin in
cret Love." • 365 W. 46th St. (212-586-0244).

eaway Cabaret and Supper Club
merly the Red Blazer, the Hideaway Cabaret
Supper Club now hosts cabaret's biggest
nes like Lainie Kazan and Wesla Whitfield in its
e Wilson Room. 10/18–10/20: Amanda McB-
me and Joel Silberman. • 32 W. 37th St. (212-
-6428).

y's
is cozy and friendly piano bar features two per-
mance spaces, a fine menu, and a weekly gig by
y herself. 10/15: Badomi DeCasare in "Wanna
in Love?" 10/16: Elizabeth Hodes in "Reflect-
on Marlene—An Homage." 10/17: Helen
ss in "Klass Distinction." 10/18–10/19: Colm
illy in "Tears of Joy." 10/20: Judy Kreston and
vid Lahm in "In the Center Ring—Songs of
Circus." 10/21: Linda Fields in "Bedazzled by
adway." 10/22: Helen Klass in "Klass Distinc-
." • 169 Eighth Ave., bet. 18th and 19th Sts. (212-
-5410).

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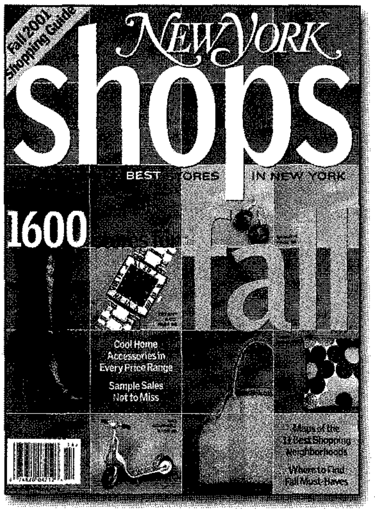
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Solutions to last week's puzzles

■	O	F	F	K	E	Y	■	P	R	E	S	T	O	■
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cue

TheMix

Edited by Boris Kachl

Radio Highlights

"Gray Matters: Alzheimer's Disease and the Brain"
A disease afflicting 4 million Americans is examined in depth in a presentation focusing on the latest and most promising research. • 10/20 at 6 P.M. WNYC, 820 AM.

Lectures and Panels

"The Journey to Spiritual Freedom"
A panel sponsored by Live Out Loud explores the unique challenges of religion and spirituality for gays and lesbians. Reverend Michael Ingersoll moderates a talk that includes important Muslim, Christian, and Jewish religious leaders. • 10/16 at 6 P.M. The Violet Café, 45 W. 4th St. (212-586-2887); free.

"A Tribute to Joe Brainard"
The artist and writer with a current retrospective at P.S. 1 is honored by friends and colleagues like Frank Bidart, Kenward Elmslie, Constance M. Lewallen, and Ron Padgett. • 10/16 at 7 P.M. The New School, 66 W. 12th St. (212-352-0213); $5.

Kenneth Jackson
Having been named Scholar of the Year by the New York Council for the Humanities, the Columbia professor who put together *The Encyclopedia of New York* delivers this year's honorary lecture, which he has titled "The End of Sprawl: The City Beckons Once Again." • 10/17 at 6 P.M. Donnell Library Center, 20 W. 53rd St. (required reservations at 212-233-1131, ext. 43); free.

Karim Rashid and Paola Antonelli
Renowned industrial designer Rashid and MOMA curator Antonelli talk about contemporary trends in architecture and design. • 10/17 at 6:30 P.M. Fashion Institute of Technology, Seventh Ave. at 27th St. (212-935-3595); $15.

"Design Ingenuity in the U.K."
A UKwithNY panel features designers, architects, and academics, who discuss what drives the best of British design. A reception follows. • 10/17 at 6:30 P.M. The Cooper-Hewitt, National Design Museum, 2 E. 91st St. (212-849-8400); $25, $15 members.

David Kertzer et al.
Kertzer, the author of the exposé *The Popes Against the Jews,* discusses his topic with a panel including Columbia's Istvan Deak, *Christ* author Jack Miles, Paul Baumann of *Commonweal,* and Leon Wieseltier. • 10/17 at 8 P.M. Remarque Institute, Hemmerdinger Hall, 100 Washington Sq. E. (212-998-3660); free.

"Fear and Optimism"
A BBC-sponsored seminar in conjunction with UKwithNY tackles "the impact of the media in a world at war." Jack Welch, Mark Thompson, and David Schlesinger participate. Reception beforehand. • 10/18 at 7:30 P.M., reception 6:30 P.M. The First Amendment Center, 580 Madison Ave., at 56th St. (212-317-6500); free.

"Scotland and America: Intimate Strangers
The Scottish ancestry of tens of millions of Americ is only part of the two nations' mutual influen which are explored in great detail throughout a c long seminar. • 10/20, 9 A.M. to 5:30 P.M. Low Rotunda, lumbia University, Broadway at 116th St. (212-605-03 free with advance registration.

Celtic Film Symposium
Part of UKwithNY, a daylong symposium inclu screenings and talks among filmmakers, writers, scholars dealing with Celtic identity. • 10/20, 10 A. 6 P.M. NYU's Glucksman Ireland House, 1 Washington M (212-998-3950); $5.

"Afghanistan: Civilians at Risk"
A series launched by the Y, titled "Where Do We From Here: Understanding the World After 9. kicks off with a panel involving Sebastian Jun Nicolas de Torrenté, Sima Wali, Salvatore Lomba and moderator Leonard Lopate. • 10/21 at 7:30 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $

In Print

Girl, Interrupted

A NOVEL
The Savage Girl
Alex Shakar

"When I saw those buildings fall," says author **Alex Shakar,** "I had this shock of recognition. It made me understand what I was trying to get at." Shakar, who lives in Chicago but was visiting his parents in Cobble Hill on September 11, had just published his first novel, *The Savage Girl,* a dystopic take on trend-spotting and consumerism. At first glance, it's precisely the kind of send-up of American frivolity that might now seem ill-timed and irrelevant. But Shakar—whose characters talk about "post-irony" and inhabit a city perched on the side of a volcano—doesn't see it that way. "I feel like a lot of the things I was talking about in the book are actually starting to happen now, in ways that I find interesting and disturbing at the same time." The volcano, which does not erupt, "is very much the gun on the stage that doesn't go off, and I do now feel like it has, in a way." And sadly, the novel's trendoids—who market "diet water"—hardly even sound far-fetched. "Satire is a tool that artists formerly had recourse to," Shakar says, "and the advertising industry has co-opted irony. How do you make fun of something that pretends to make fun of itself all the time? I don't think my book does that. I just wanted to be honest about how the world can seem at the same time so beautiful and so horrific." Not that Shakar's alternate universe heralds the end of irony—nor, for that matter, did September 11, Graydon Carter notwithstanding. But perhaps some things will change. "It would be nice, for example, if Hollywood stopped making fun-loving-hit-man movies," says Shakar. "But I'm not holding my breath." Shakar reads from his novel on October 18 at Barnes & Noble Astor Place. B.K.

The Written Word

Tracy Quan et al.
The prostitute turned author (of *Diary of a Manha Call Girl*) appears with members of PONY (Prostit of New York) who help her read a few juicy scen 10/16 at 7 P.M. Bluestockings Women's Bookstore, 172 A St. (212-777-6028); free.

George and Wendy Rodrigue
George, the Cajun artist responsible for that ubic tous Pop Arty blue dog, discusses a new book of new blue dog images annotated with wife Wen account of their lives together. • 10/16 at 7 P.M. Barn Noble, 675 Sixth Ave., at 21st St. (212-727-1227); free.

Arthur Miller
The playwright talks about his new nonfiction scr *On Politics and the Art of Acting.* • 10/16 at 7:30 P.M. Ba & Noble, 33 E. 17th St. (212-253-0810); free.

Allan Gurganus
The author reads from his well-received book novellas, *The Practical Heart,* and signs copies. • 10/1 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (362-8835); free.

David Cannadine and Christopher Hitchens
Cannadine, a London University professor and thor of books on British imperialism (most rece *Ornamentalism*) is interviewed by journalist-ga Hitchens as part of UKwithNY. • 10/17 at 6 P.M. New York Public Library, Celeste Bartos Forum, Fifth at 42nd St. (212-930-0840, www.ukinny.com for o readings); $10.

Jack Welch
The former GM CEO signs copies of his tell-all, *J Straight From the Gut.* • 10/18 at 12:30 P.M. Barnes & ble, 600 Fifth Ave., at 48th St. (212-765-0592); free.

Dramatic Readings from *Moby-Dick*
Blythe Danner, Cherry Jones, Betsy von Furstenb and others to be announced celebrate the 150th niversary of Melville's classic with lunchtime re ings—now dedicated to the victims of the W Trade Center (which stood near one of the no settings). • 10/18 at 12:30 P.M. Fifth Avenue Presbyte Church, 7 W. 55th St. (212-247-0490); free.

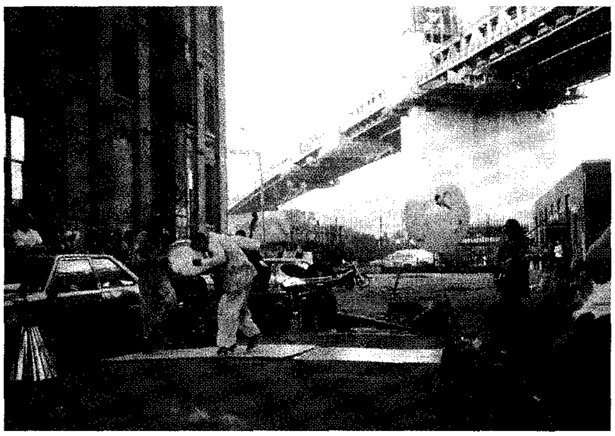
Matthew Kneale
The author of *English Passages,* which won the 2 Whitbread Book of the Year Award, is interviewe Patrick McGrath as part of UKwithNY. • 10/18 P.M. New York Public Library, Celeste Bartos Forum, Ave. at 42nd St. (212-930-0840, www.ukinny.com); $1

"Chick Lit"
British authors Anna Maxted and Marian Keyes about their brand of English girlie fiction (sorry Helen Fielding) as part of UKwithNY. • 10/18 at P.M. Barnes & Noble, 267 Seventh Ave., at 6th St., Broo (718-832-9066, www.ukinny.com); free.

Opening

rolling Under the Bridge

Aside from a few luxury condos and continued murmurings over the future of Empire-Fulton Ferry State Park, the best-laid plans of DUMBO's would-be gentrifiers haven't yet come to fruition. This may not be so bad for the local art scene, which continues to thrive despite (or perhaps because of) its failure to spawn the next SoHo. Thus the DUMBO Arts Center's fifth annual **DUMBO Art Under the Bridge Festival**—having expanded its purview beyond local visual arts to include theater, music, movies, and dance—moves the celebration's main music stage to a brand-new 850-seat venue, home of the recently relocated group Arts at St. Ann's. All events remain free to the three-day festival's tens of thousands of spectators, who need only stroll the stark, cobbled streets to witness outdoor performance art, multimedia projects, and world music from the likes of Zimbabwean Akim Funk Buddha and his group Dha Fuzion (pictured). October 19 through 21. (See "Events" for details.)



ex Shakar
ıe author reads from and signs copies of his first vel, *The Savage Girl*. • 10/18 at 7:30 P.M. Barnes & No-, 4 Astor Pl. (212-420-1322); free.

M. Devine
ıe University of Aberdeen professor and author, ɔst recently, of *The Scottish Nation: A History, 00–2000* talks about his work in conjunction with KwithNY. • 10/18 at 7:30 P.M. Barnes & Noble, 240 E. th St. (212-794-1962, www.ukinny.org); free.

hakespeare and the Jews"
ɔlumbia professor James Shapiro, author of *akespeare and the Jews,* leads a discussion of the ıny unresolved issues raised in *The Merchant of nice.* • 10/21, 9:30 A.M. to 1:30 P.M. The 92nd Street Y, 95 Lexington Ave. (212-415-5500); $30, light reshments included.

ck Moody and Jim Crace
ɔody reads from a variety of work, while National ıok Award–winning Crace reads from his new nov- *The Devil's Larder,* at his only New York appearance. 0/22 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. 2-415-5500); $16.

pecial Events

urs

***x and the City* Tour**
ı Location, the friendly folks who brought you the l-running "World of the Sopranos," has just opened ıew driving tour of Carrie Bradshaw's stomping ɔunds. • 10/18 at 7 P.M. Call 212-935-0168 for reservaıs and meeting place; $25.

rooklyn Bridge, Heights, and Egg Creams"
ter walking the length of the bridge and learning its tory, then traversing Victorian Brooklyn Heights, ı off the tour with a free Brooklyn egg cream. • '20 and 10/21 at 2:15 P.M. Call 212-465-3331 for reservaıs and meeting place; $13.

Fall Foliage Bike Ride
Bikers Ethan Brook and Richard Fine trek 30 miles through central Jersey, bringing you along for the ride through beautiful backwoods. • 10/21, 9:30 A.M. to 6:30 P.M. Call 212-415-5500 for reservations and meeting place; $45.

"Lofty Living"
Sotheby's and the River to River Partnership (which provides job training to the needy) host a self-guided tour through downtown lofts (benefiting the Partnership), beginning with a breakfast and map pickup at the Flatiron building. • 10/21, 11 A.M. to 3 P.M. Breakfast and maps 10:15 to 11:30 A.M. at the Jo Malone Shop, 949 Broadway, at 22nd St., ground floor (212-431-2440); $55.

Benefits

Project A.L.S. Gala
Katie Couric hosts a premiere screening of *The Jennifer Estess Story* followed by a gala dinner—all benefiting the organization for an A.L.S. cure. • 10/16 at 7 P.M. Film at Loews Astor Plaza, 1515 Broadway, at 44th St., dinner at Roseland, 239 W. 52nd St. (212-873-4652); $500–$1,000.

"Poets for Peace Benefit"
One of the cheapest benefits you'll ever attend, an evening of comforting or inspiring poetry at the Cobble Hill hot spot, helps local firehouses affected by September 11 as well as Oxfam America. • 10/18 at 7:30 P.M. Halcyon, 227 Smith St., Brooklyn (718-260-WAXY); $5.

Artwalk 2001
The charity day begins with a panel on art including Kiki Smith and Shirin Neshat and moderated by Peter Jennings, continues with your choice of ten studio walking tours in various neighborhoods, and culminates in a gala reception and auction—all benefiting the Coalition for the Homeless. • 10/20, panel 11 A.M., tours 2 to 5 P.M., gala at 6:30 P.M. Panel and gala at the Metropolitan Pavilion, 125 W. 18th St. (212-358-9516); panel free, tours $75–$125, gala $200, combo $250–$300.

Guggenheim Gala Dinner
An evening hosted by Governor and Mrs. George Pataki celebrates (and benefits) the opening of the Guggenheim's Sackler Center of Arts Education, honoring Charles Gwathmey, Wynton Marsalis, and Mortimer Sackler for their contributions to the new facility and the arts in general. • 10/22 at 6:30 P.M., dinner 7:30 P.M. The Solomon R. Guggenheim Museum, 1071 Fifth Ave., at 88th St. (212-423-3500); $1,000–$2,500.

First Annual Louis Armstrong Award
Bobby Short wins the new honor, along with an evening musical tribute featuring Lenny Kravitz, Chita Rivera, John Hendrix, and many others. Benefits the East Coast chapter of the Society of Singers. • 10/22 at 7 P.M. Pierre Hotel, Fifth Ave. at 61st St. (212-685-1095); $500 to $2,500.

Exhibits

"Great Expectations"
The centerpiece of the UKwithNY festival, a multimedia interactive exhibit, uses the model of a banquet table to display the height of contemporary British design, with music and cuisine accompanying the festivities. • Through 10/28. Vanderbilt Hall, Grand Central Terminal, Park Ave. at 42nd St. (www.ukinny.com); free.

"Moving London 1901–2001"
The London Transport Museum lends documentation and artworks related to the capital's stylish modes of public transport. • Through 1/19/02. New York Transit Museum Gallery Annex, Grand Central Terminal, Park Ave. at 42nd St. (www.ukinny.com); free.

"Hirschfeld's New York"
The illustrator's lifelong preoccupation with the city is the subject of our first major exhibition of his work. • Through 1/27/02. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); $7 admission.

"A Salute to FilmFour"
Another UKwithNY exhibit includes films like *Naked, East Is East, The Crying Game,* and *Trainspotting,* as well as more than 100 commercials—winners of the 2001 British Advertising Broadcast Awards. See www.moma.org for the complete schedule. • 10/18 through 10/29. Museum of Modern Art, 11 W. 53rd St. (212-708-9400); free with $7.50 admission.

Events

"Annual Radio Festival"
The Museum of Television & Radio's festival hosts seminars with personalities like Mike and the Mad Dog and top industry professionals, live radio broadcasts from its studios, open mikes, and workshops. Many events take place on Saturday, 10/20, "New York Radio Day." • 10/18 through 10/28. Museum of Television & Radio, 25 W. 52nd St. (212-621-6600); $6 admission.

Fifth Annual DUMBO Art Under the Bridge Festival
The DUMBO Arts Center hosts a multi-venue three-day festival featuring theater, dance, music, art, performance, film, and everything else • 10/19 to 10/21. DUMBO Arts Center, 30 Washington St. and many other venues, Brooklyn (718-694-0831, www.dumobartscenter.org); free.

New York City CultureFest
A variety of live performances, exhibits, and video displays mark the unofficial start of the 2001 fall arts season; more than 40 cultural organizations show off their new offerings. • 10/20 and 10/21, 11 A.M. to 6 P.M. Bryant Park, Sixth Ave. at 42nd St. (212-484-1222); free.

ame Week

HOME AWAY

	Mon: 10/15	Tues: 10/16	Weds: 10/17	Thur: 10/18	Fri: 10/19	Sat: 10/20	Sun: 10/21
IKEES	YES, THEY WILL BEAT OAKLAND...		ALCS GM 1 FOX TIME TBA	ALCS GM 2 FOX 8:00 P.M.		ALCS GM 3 FOX 4:00 P.M.	ALCS GM 4 FOX 7:30 P.M.
KS Preseason		UTAH NO TV 9:00 P.M.	PHX NO TV 10:00 P.M.		SAN NO TV 8:30 P.M.		
S							STL FOX 1:00 P.M.
IGERS	MON MSG 7:30 P.M.			NJD MSG 7:30 P.M.	ATL MSG 7:30 P.M.	TB MSG 7:30 P.M.	

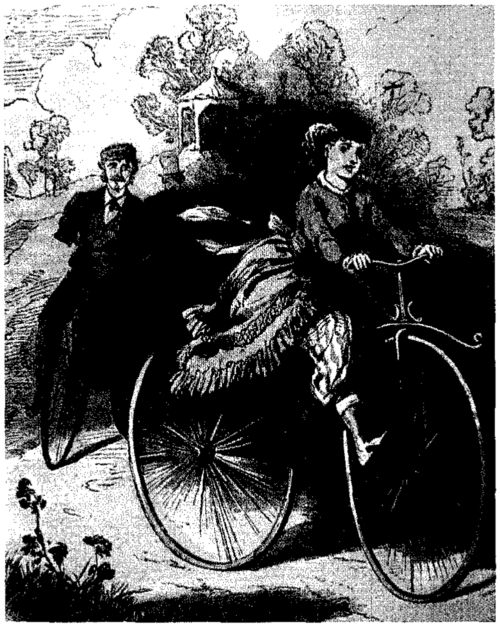
cue Kids

Edited by Susan Ave

Opening

Rough Riders

Lance Armstrong doesn't have a thing on the folks who took to wheeling around the city streets a century ago. In an upcoming exhibit, **The Bicycle Takes Off**, at the New York Hall of Science, kids will see firsthand the real meaning of *extreme sports.* "The original designs of the bicycle are fun to look at but totally impractical and dangerous," says museum director Alan Friedman. "For one thing, early bikes didn't have brakes. If you hit a rut you tended to fly head first over it, and then your bike hit you." Hence the rise of the term *boneshakers* to describe the early two-wheelers. Despite the rough ride, bikes were in huge demand, selling 2 million a year in the late nineteenth century. Thankfully, the exhibit is not interactive, but to satisfy the need to reach out and touch, kids can sit on a reproduction of a high-wheeler from the 1870s, which has a front tire that's five feet in diameter. Since the museum is in Flushing Meadows Corona Park, it may be worth while to BYOB—bikes, not bottles, that is. And don't forget the helmets. (See "Children's Events.") S.A.



Children's Events

Ride Me

Mark Twain was known to have said: "Get a bicycle. You will not regret it, if you live." In its latest exhibit, "The Bicycle Takes Off," the New York Hall of Science explores the quest for a practical, human-powered vehicle. • 10/20–3/3/02, New York Hall of Science, Flushing Meadows Corona Park, 47-01 111th St., Queens (718-699-0005); $7.50 adults, $5 kids and seniors.

Hale Nathan

"I regret that I have but one life to give for my country," said revolutionary war hero Nathan Hale. Storyteller L. J. Krizner uncovers the real story behind one of America's most famous spies. She will tell tales at the New-York Historical Society from her new kids' book, *Martyr Patriot, Nathan Hale: The Real Story,* co-written by Lisa Sita. For ages 6–10. • 10/20 at 11 A.M.; New-York Historical Society, 2 W. 77th St., (212-873-3400 or www.nyhistory.org); free.

Oh, Jack

How do pumpkins grow so big? Come to the Brooklyn Children's Museum to find out and make your own jack-o'-lantern. • 10/20–10/21 at 10:30 A.M. and noon; Brooklyn Children's Museum, 145 Brooklyn Ave. (718-735-4400); $4.

In the Midnight Hour

"Tom's Midnight Garden" at the New Victory Theater is the tale of a modern-day boy who journeys across the boundaries of time and reality. In a garden, he meets a Victorian girl named Hatty who entangles him in an escapade that runs back and forth through time (sounds like a grown-up relationship!). • 10/19–11/4; New Victory Theater, 209 W. 42nd St. (212-239-6200 or www.newvictory.org); $10–$30.

Big Top Doo-Wop

The Big Apple Circus pays tribute to the glorious American fifties. Grandma (Barry Lubin), our favorite senior-citizen clown, is back after a three-year hiatus, joined by bicycling antics, flying trapeze work, horse acrobatics, rambunctious dogs, jugglers, and rock and rollers from around the globe. • 10/18–1/6/02, Damrosch Park at Lincoln Center (212-721-6500); $12–$65.

Seaworthy Ghosts

Storyteller Karen DeMauro will kick off the Seaworthy Saturday program at the Intrepid Sea Air Space Museum with interactive mythic sea tales and songs about ghost ships. Kids will sing, dance, and create their own spooky storybook and puppet to take home. • 10/20 from noon to 2 P.M.; Intrepid Sea Air Space Museum, Pier 86 at W. 46th St. and Twelfth Ave. (212-957-7055 or www.intrepidmuseum.org); $13 adults, $9 vets, seniors, and students, $6 kids 6–11, $2 kids 2–5, free to youngers.

Gourd Place

Colorful fruit, festive music, and lively crowds make the marketplace a hot spot in many world cultures. This weekend, Wave Hill creates its own Plaza de Calabaza, a Latin American and Caribbean-inspired gourd market. Kids will weigh and trade pumpkins and gourds of all shapes and sizes, taste *yerba mate* (a South American herbal drink sipped from a dried gourd), and make a gourd hat and instrument. • 10/20–10/21 from 1 to 4 p.m.; Wave Hill, W. 249th St. and Independence Ave., the Bronx (718-549-3200 or www.wavehill.com); $4, $2 seniors and students, free for 5 and younger.

Mini Pearls

The Pearls exhibit at the American Museum of Natural History may be more for the grown-ups—emphasis on the moms—but kids will get into the wheres and whyfores of this precious gem that's basically oyster barf. Kids will even get to make their o pearl jewelry. • 10/21 from 10:30 A.M. to 1:30 P.M.; Am can Museum of Natural History, 79th St. and Central West (212-769-5200); Suggested admission $10, $ students and senior, $6 kids.

I Am Curious George

Curious George is on the loose again. The Childr Museum of Manhattan has devoted the majority the fourth floor to the artwork of H. A. and Mar Rey. Included in the exhibit are original paintings the books, Margret's sock and needlepoint creati depicting the monkey, and several designers' interp tations of the famed yellow hat. Parent-child questi are posted throughout so kids can delve a little de er into the artwork. • Through 3/3/02; 212 W. 83rd bet. Amsterdam and Broadway (212-721-1234); $6.

Builder's Special

Though the Liberty Science Center didn't pla this way, the timing couldn't be better. In its r exhibit, "Raising the Roof," kids learn how to bu their own Mongolian dwelling, assembl wood-framed building without nails, and sign a weather-tight doghouse. For th who now think buildings are danger places, this exhibit helps kids work thro their fears, learn how strong buildings and feel confident about the structures their own lives. • Through 1/6/02; Liberty ence Center, Liberty State Park, Jersey City, (201-200-1000 or www.lsc.org); $10 adults, kids and seniors.

Pride Over Prejudice

Go face-to-face with discrimination at the est exhibit at the Brooklyn Children's Mu um. This multimedia production shows hov identify and combat discrimination in posi ways and provides tools for appreciating di sity. Twelve components present kids with ious situations, e.g., the Peace Dinner sh the problem with name-calling; Name T Stereotype is a game that dispels such sweep generalities. • Through 1/6/02; 145 Brooklyn (718-735-4400); $4.

Just for Parents

For older moms, Lois Nachamie, author o *Glad We Waited: A Hand-Holding Guide for C 35 Parents*, addresses issues and the perspec of those starting a family late in life. Q&A lows. Preregistration recommended. • 11/4, 1 and 1/6 from 10:30 A.M. to noon; 92nd Street Y, 1 Lexington Ave. (212-415-5500).

Mis-manners, Mis-demeanors

If sitting under the table in a restaurant is de rigu with your kids, then it may be time for an etiqu class. The Young Plaza Ambassadors program o classes to make any devil into a perfect angel. S gested age group 6–13. • Next classes 11/3, 12/8 fro to 5 P.M.; the Plaza, White and Gold Room, third floor, St. and Fifth Ave. (212-546-5377); $35.

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REAL ESTATE

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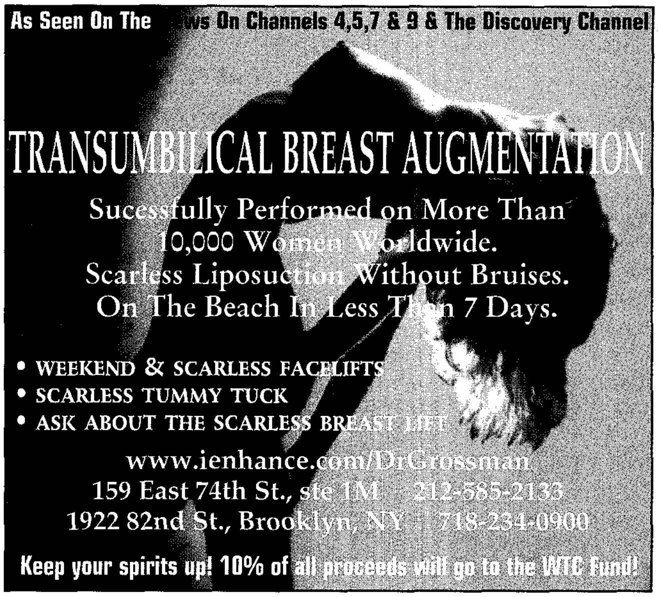

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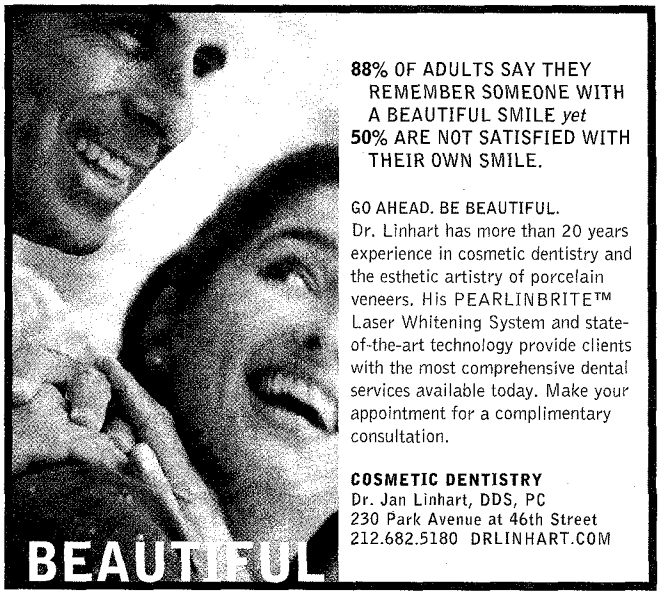

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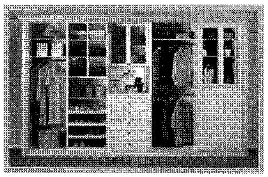

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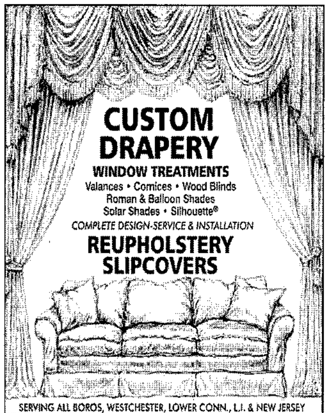

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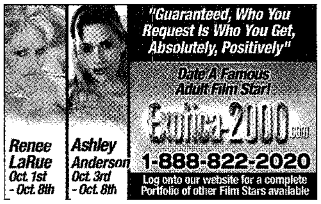
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Sweet, Good-Hearted, Leggy, Jewish—Lady. This is obviously an awkward time to place such an ad, but I'm new to New York City and would very much like to find the love of my life. Would that you had been with me during the past three weeks so that we could have held each other close all night. I'm down-to-earth yet sophisticated, cultured and generally fun (when tragedies don't strike), spiritual and becoming moreso by the day, and a genuine menschette (so I'm told). Please be kind, supportive, communicative, generous, strong, Jewish, spiritual, successful and 44-55. If you don't frown on crying and laughing, so much the better. 8953✉☎

Tall, Romantic Doctor—58, seeks a successful lady, 30-50, to observe beautiful sunsets together. Recent photo/note. 8983✉☎

Skier Wanted—40, pretty, smart, sexy woman seeking genuinely nice guy - sense of humor a must! 8947 ✉☎

Dashingly Handsome—Delightfully witty, deftly intelligent, physically fit, financially sound, emotionally secure, humble widower seeks woman, 47-53, for long-term relationship. Note/photo. connelly40@aol.com 8936 ✉☎

Easygoing Guy—Smart, attractive, single white male, 40, seeks intelligent, low-key woman with a good heart. Photo. 8964✉

Professional And Well-Educated—37-year-old Jewish male, high school teacher, enjoys movies, history, tennis, baseball, shopping and traveling - I spent the summer in Paris. Seek a professional woman for a serious relationship. Note/photo/phone, please. 8945 ✉☎

Attractive Chinese Lady—35, educated, fluent in English, Chinese, Japanese, seeks marriage-minded man, 35-45. 8991 ✉☎

Warm, Caring, Considerate—Romantic Jewish male MD, 62, seeks soul mate in mid 50s for lasting relationship. Phone/photo/note, please. 8988 ✉☎

Israeli Woman—Professional, exotic, 40s, seeks partner for marriage. 8919✉☎

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New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Athletic Attorney Seeks Life Mate- Single attorney, 36, male, Jewish, fit, see slim, single/divorced white female, 27-3 for long-term relationship. 8975 ✉☎

Ready-Made Family Wanted By Male- PhD, 64, childless widower - offers trav arts, security, family fun to educated, ta slim, leggy lady. Photo a must. 8982 ✉

American Beauty—Pretty, blond, blu eyed, 5'8", thin, 34, athletic, prep ar college, smart, thoughtful, easygoin creative business professional of northe European Christian descent, seeks a tru handsome, slim, 5'10" plus, 34-42, we educated male professional with san *background and traits for long-term rel* tionship. Photo/note. 8981 ✉☎

Class, Quality, Character—Ve *successful, bright, educated busine* executive, 39, Jewish (not religious 6'2", full head of hair (brown), GQ typ sweet, kind, caring, funny, loya *affectionate, seeks a terrific woma* age 29-49, for a lifetime of hug kisses and laughter. Photo/not banquer2001@yahoo.com 8974 ✉☎

Handsome Jewish Guy—49, slim pr fessional, many interests, good sense humor and much love to give, seeks sli Jewish gal, 30s-40s, for love, marria and family. Photo, please. 8959 ✉

Handsome, Wealthy, Athletic, Jewish- Professional guy in NJ and NYC, see career woman (medical, legal) or oth bright woman, 37-44, wanting marria and children soon. yyyj@aol.com 8955✉☎

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Good Man—65, 5'6", 149, balding. ltured professional. Author, humanist. stful, vulnerable. Loves animals, music, ture, wit, honesty. Seeks trim, evolving, ight, spirited woman for best friend, to e and joyfully grow old with. 8922✉☎

amptons Only—Successful, ofessional, attractive, petite brunette, s, energetic, with two children, seeking ccessful, warm, caring, sincere man in 40s, for friendship and long-term ationship. Must love children and life. nsmoker. White professional. 8987✉☎

tive New Yorker—53, of Italian and ench descent, seeks American-born ian woman (38-48) who has what the ench call bc/bg. 8971 ✉

autiful, Elegant, Compassionate— ropean-born professional woman, d hair, blue eyes, athletic, seeks dependent, bright, life-enjoying, nerous, financially independent man, -55, who is ready for passionate, mantic relationship. 8986 ✉☎

tractive Woman—53, pediatrician, per West Side roots, 5'2", 120. I'm fit, dependent and love travel, walking, vies, home life. My kids are grown. live in lower Westchester, like to drive d am regularly in NYC. Looking to nnect with a good man to share good ings to come. 8985 ✉

ee To Play—If you are free to play nis, golf, sail, ski and travel with a mid- s, 5'4", attractive widow - and enjoy the ts and music, please write/call. 8948✉☎

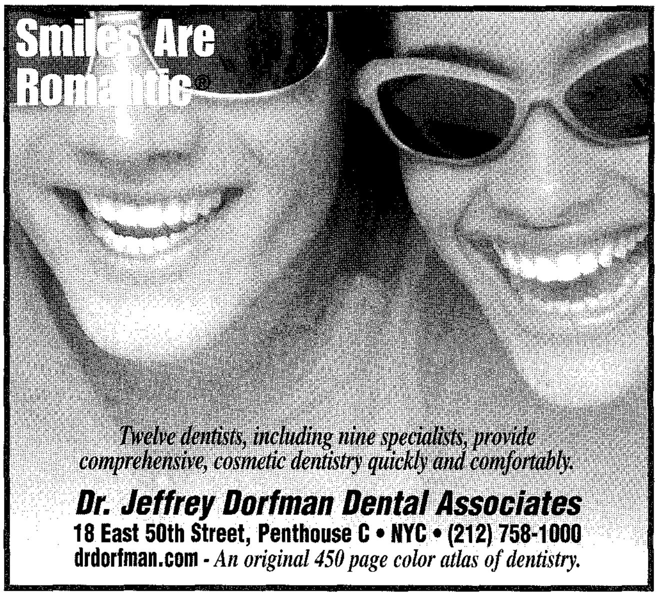
Beautiful Social Worker/Comedienne—35, will nurture you and make you laugh. I am sensuous, spiritual, compassionate. Seeking 35-45-year-old white mensch who is financially stable, down-to-earth and sensitive, for marriage and children. Note. 8980 ✉

South Florida Jewish Male—53, tall, very handsome, successful, athletic, genuine, with a sense of humor, looking for an extremely attractive, educated, accomplished, physically fit woman under 45. 8937 ✉☎

Unclaimed Jewel—Pretty, vivacious, energetic, youthful 45, sales pro, blue-green/blond - enjoys NYC, culture, art, Italy, dining, fine wines. Seeks classy, attractive male, 37-53, to appreciate a fine gem. Photo/note appreciated. 8926 ✉☎

Single Entendre Seeking My Double—Ex-English professor turned successful business owner looking for a witty, reflective, intelligent, sensitive, successful guy. I am divorced, Jewish, 55, 5'5", 125 lbs, blond, green-eyed, with great sense of humor, and, from the mouths of others, quite good-looking, young-looking and lots of other adjectives. You probably say the same about yourself. Only serious "contendahs", 52-62, reply. Note and photo. semek@aol.com 8978 ✉☎

Authentic, Beautiful Gem—Therapist/educator, warm, intelligent, passionate about life, people, music, good films, arts and travel. Seeks marriage-minded, Christian professional gentleman to dovetail, 45-52. jamb_rose@excite.com 8932✉☎



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Boyishly Handsome—46, 5'10", fit, active, financially secure professional with no children. Great sense of humor, fun, outgoing communicator, honest, flexible, interested in A to Z. Seeks very attractive, sexy lady, 36-48, nonsmoker. Sorry, no response without photo. 8927 ✉☎

Warm, Pretty Blond MD—Mom of a teen, 46 years old, 5'9", slender, seeks nonsmoking, caring Jewish professional, single dad, 46-53, note/photo helpful or: leslie235@aol.com 8941 ✉☎

European International Businessman—Living in NY and Europe, seeking a very good-looking, sophisticated, well-educated lady, 20-28, who likes world traveling, for a serious relationship only. 8965 ✉

Very Special Blue-Eyed Blond—Filled with an abundance of wisdom, wit, warmth and good looks. Now ready to share my life with a man of equal passion, integrity, laughter and the ability to appreciate the significance of life's purpose. If you are 53-65 years young and can complete the picture, let's go for it! 8969 ✉

Extremely Handsome, Very Successful—Physically fit (6'1', 180 lbs), divorced white male, 39 years old, seeks stunning woman, 32-50. You should be slender, athletic, upbeat, intelligent, and lead a very active lifestyle. Your photo and letter will get mine in return. 8979 ✉

Classy, Cute Blond—Outstanding figure, face and personality, is ready to love and be loved by a 66-76-year-old man who is sensitive, attractive and financially secure. This lovely lady awaits you. 8938 ✉☎

Attractive European—Bright, warm, kind, caring, multilingual, stylish, independent - loves arts, voyages, nature. Seeks worldly gentleman, 55 plus, with an upscale lifestyle - educated, caring, sincere, successful, to share wonderful future together, marriage. Note/photo. 8970 ✉

Best Friend And Beyond—Me: 38, 5'2", incredibly cute, green eyes, fit, fun and athletic. You: very attractive, Jewish, fit, athletic cutie, 38-43, 5'8" plus. Us: laughing, hanging out (golf course, ski slopes) and hopefully more. Note/photo. 8943 ✉☎

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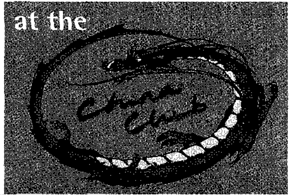

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7
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3:00 pm
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9:00 pm
ass
13
Blue Man Group
8:00 pm
Bowling & Bars
9:00 pm
14
White Water Rafting
9:00 am
Brooklyn Museum
12:00 pm
Guided Hiking
2:00 pm
d Workshop
ght
20
Ski Trip Weekend
6:30 pm
21
Metropolitan Museum
3:00 pm
Bourbon Tasting
8:00 pm
elle Justine
Beach Volleyball
27
Salsa Dance Workshop
8:15 pm
28
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Honest, Sincere, Affectionate—Successful CT professional, 53, outgoing, humorous and loyal, seeks attractive, petite, sensual woman, 38-50, with similar qualities, from (914) or (203) area, to share great conversation, laughter, quality time, quiet dinners and long-term relationship. Photo/note. 8931 ✉☎

Healthy, Cultured Jewish Female—Very young 61, seeks like male. 8984 ✉

Slim, Sexy Blond Female—A successful professional. I would now love to devote that time and energy to home and family. Jewish, nonsmoker, looking for same. In my early 40s, still able to have children. I enjoy travel, sun, dining out, all the culture NY has to offer, movies, cuddling in front of TV, walks in city or country, animals. I'm also an amateur classical musician and enjoy many types of music. Note/photo preferred. 8990 ✉

Seeking Senior Sir—Substantial, stable, sagacious, sometimes silly, stimulating, structurally sound. Seeker: Splendid specimen, 5'3", sparkling blues, size 6, smart, spirited, sophisticated. 8963 ✉

Wants To Be Someone's Sweetie—Sexy, beautiful and intelligent, with long, wavy blond hair, thin and in-shape. Seeks intelligent, kind and ambitious best friend for forever romance. Must be Jewish male, 30-40. 8968 ✉☎

Ivy-Educated, Attractive, Mid 30s—Stylish woman who likes travel, good cuisine, art galleries, museums and theater, seeks Jewish, mature, sophisticated, well-mannered man, late 30s to early 40s, who has a positive attitude about life and the future. 8972 ✉☎

NYMESSAGE

Gay White Female—30s, profession attractive, feminine with edge. Enjo many outdoor activities, newcomer yoga. Animal lover, great cook. Lover good restaurants. Lives steps to the beac Seeks gay white females/males, 30s-4 to expand social circle. Long Beach a vicinity a plus. Bellharb@aol.com 8976✉

Handsome Male—6'3", well-built, ve successful, 48, seeks attractive, fit femal 30-38, 5'6" plus, who is ready to enj life. Serious relationship only. 8989 ✉☎

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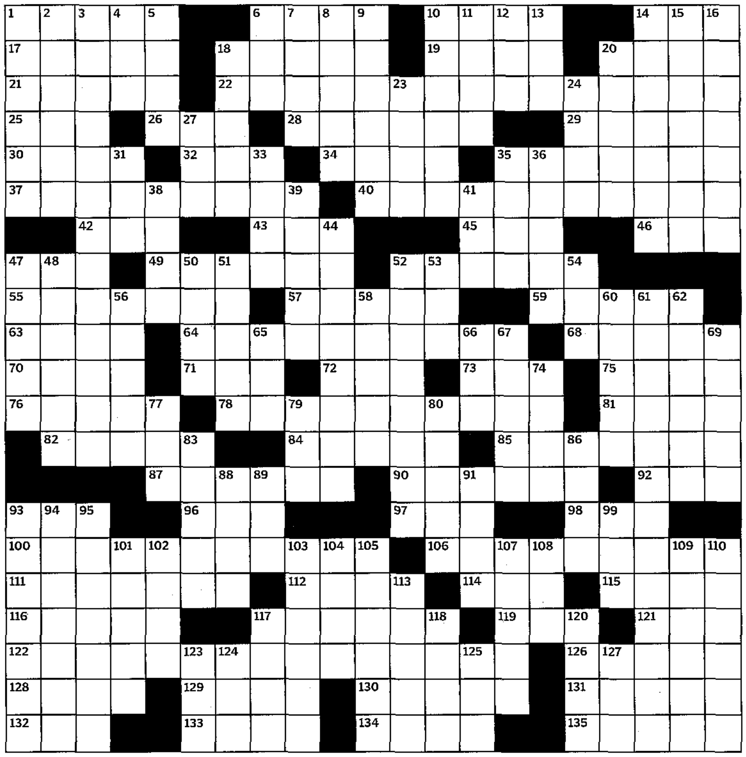
ACROSS
1 Partner of pocus
6 Lugosi or Bartók
10 Paper fastener
14 Saint, Brazilian style
17 "What —— mood I'm in . . ."
18 Keep back the current
19 Top-notch
20 Ink a contract
21 The "I" in ICBM
22 Impertinent youngsters
25 Sports official, familiarly
26 Zoo swinger
28 Traffic snarls
29 "The —— See You" (1945 song)
30 Coffee-making method
32 Brain scan, for short
34 Onetime Japanese capital
35 Drove
37 Teddy Roosevelt's burial place
40 Wheeled footwear
42 It's thrown in the ring
43 Kind of rm.
45 Stop —— dime
46 Sea plea
47 Shade of blond
49 Sock plaid
52 Shipboard noncoms: var.
55 Advice
57 Deflect a thrust
59 Surges of wind
63 Adjust the piano
64 Low-range instrument
68 Butchers' sales
70 Art Deco designer
71 Use a straw
72 Transport agcy.
73 Illuminated
75 Fraction of an ounce
76 "Monopoly" cards
78 Colleague of Stevie Wonder
81 —— no good
82 Wood nymph
84 —— la Cité (island in the Seine)
85 Made a debut
87 Actress Signoret
90 First name in whodunits
92 Maiden-named
93 —— mode
96 Pat on

'Guess the Theme'

'Cue' Crossword by Maura B. Jacobson

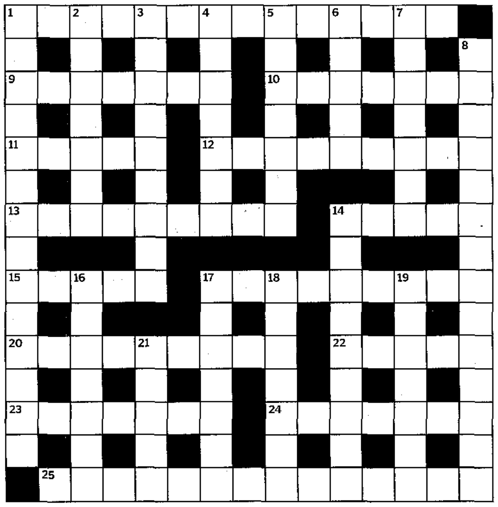


97 Prefix with meter or tonic
98 Second notes of the scale
100 Tributary of the Snake
106 Orchard smallie
111 Eats
112 Type of type: abbr.
114 Clay, today
115 Former shahdom
116 Fort ——, Florida
117 Pear variety
119 Corp. abbr.
121 N.Y.C. subway line
122 "A Tree in the Meadow" songstress
126 Sonja of the ice
128 Albany-to-Buffalo canal
129 Feverish chill
130 Sheer curtain fabric
131 "Pomp and Circumstance" composer
132 Approved vitamin amt.
133 Frog's whereabouts
134 Bite like a beaver
135 Boxers' weapons

DOWN
1 Coiffure
2 Like a mean critter
3 Hall-of-Famer who pitched a perfect game, 1968
4 Ending for sculpt
5 Immunizing fluids
6 Put-down from Scrooge
7 Throw off, as fumes
8 Arsène ——, fictional detective
9 Show up
10 Pertaining to the wrist
11 Profit's opposite
12 Motel's forerunner
13 Shell-game item
14 California mountains
15 Come to terms about
16 Certain football kicks
18 Dork
20 Ghost
23 Common Market money
24 Remittances: abbr.
27 For each
31 Harper Valley gp.
33 Grace's "High Noon" co-star
35 Restaurant reading
36 Chimp's kin
38 E's, in Greek
39 Hound sounds
41 Part of L.A.
44 Collarbone
47 Worked onstage
48 Became acidy
50 Lee's G.I.'s
51 Egg white
52 Woven with a raised desig
53 Olive of the comics
54 Result of adding
56 In want
58 Word after nouveau
60 Musical transition
61 Resort northwest of Tamp
62 Liberty Island attraction
65 Health facility
66 Under the weather
67 One who says "uncle"
69 Clobbered, Biblical style
74 Romanov title
77 N. Eur. airline
79 Yang's counterpart
80 Archaeologist's find
83 "We —— Start the Fire" (Billy Joel hit)
86 Dame Hess
88 "War of the Worlds" plane
89 Sash, in Sapporo
91 Julie's "Zhivago" role
93 Nearly boiling
94 Sailor's rope
95 Between Morocco and Libya
99 Decorative tip
101 Combine forces
102 Bones
103 Looked at
104 Engrave, in a way
105 Scraping the soil
107 True up
108 Coal container
109 Gaucho's rope
110 Keys in
113 Admit
117 Knock silly
118 Director Wertmuller
120 Cuisine expert
123 LL Cool J's genre
124 Psyche component
125 This minute
127 One of the Whitneys

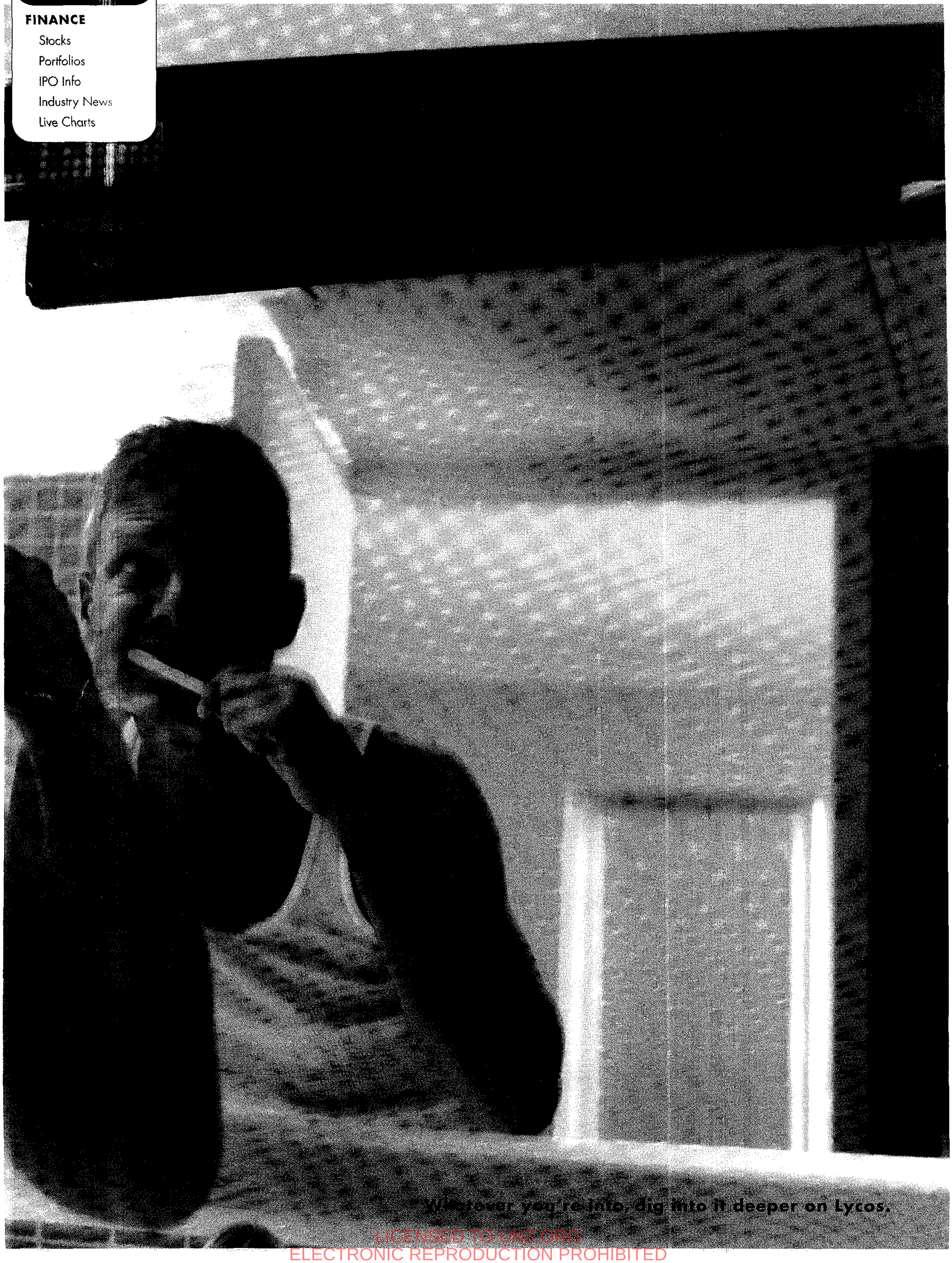
ACROSS
1 Assign the ablest recruits to these warships. (6-8)
9 Warship's fuel found in undercultivated land? (7)
10 Sobbing, having finally got a scolding. (7)
11 Board has the agreement of the French and German. (5)
12 Of general rather than major concern? (9)
13 Scared of fire, tried to put it out. (9)
14 Nigerians hold the French back with daggers drawn. (5)
15 Her weapon was of no use in a manhunt. (5)
17 Fault admitted by assistant returning to stock up. (9)
20 Hear clang—it might be Michael. (9)
22 Worn by the widow taken out by a gardener. (5)
23 Proposition from me to her. (7)
24 Music master. (7)
25 Gift firm commonly excluded from criticism. (7,7)

The 'Guardian' Crossword Set by Rufus



DOWN
1 Social occasion at which tipping in the m was dutifully observed. (6,3,5)
2 Carrying more weight yet gets up on the last carriage. (7)
3 Seem to enjoy swallowing a double. (4-5)
4 Firm has deficit—one in large figures. (7)
5 Said to have issued currency. (7)
6 Not much of a way to hold Billy. (5)
7 He leaves his country to be protected by another. (7)
8 Anyone who wins one won't be forgotten. (5,2,7)
14 Master uses too much rudder rounding the point. (9)
16 Central rule can be broken. (7)
17 Diet for the troops lacks tea, say. (7)
18 Compile cryptically, producing controversy. (7)
19 Show sluggishness, i.e. train sloppily. (7)
21 Hanging wasn't good enough for Polonius. (5)

Solutions to last week's puzzles appear on page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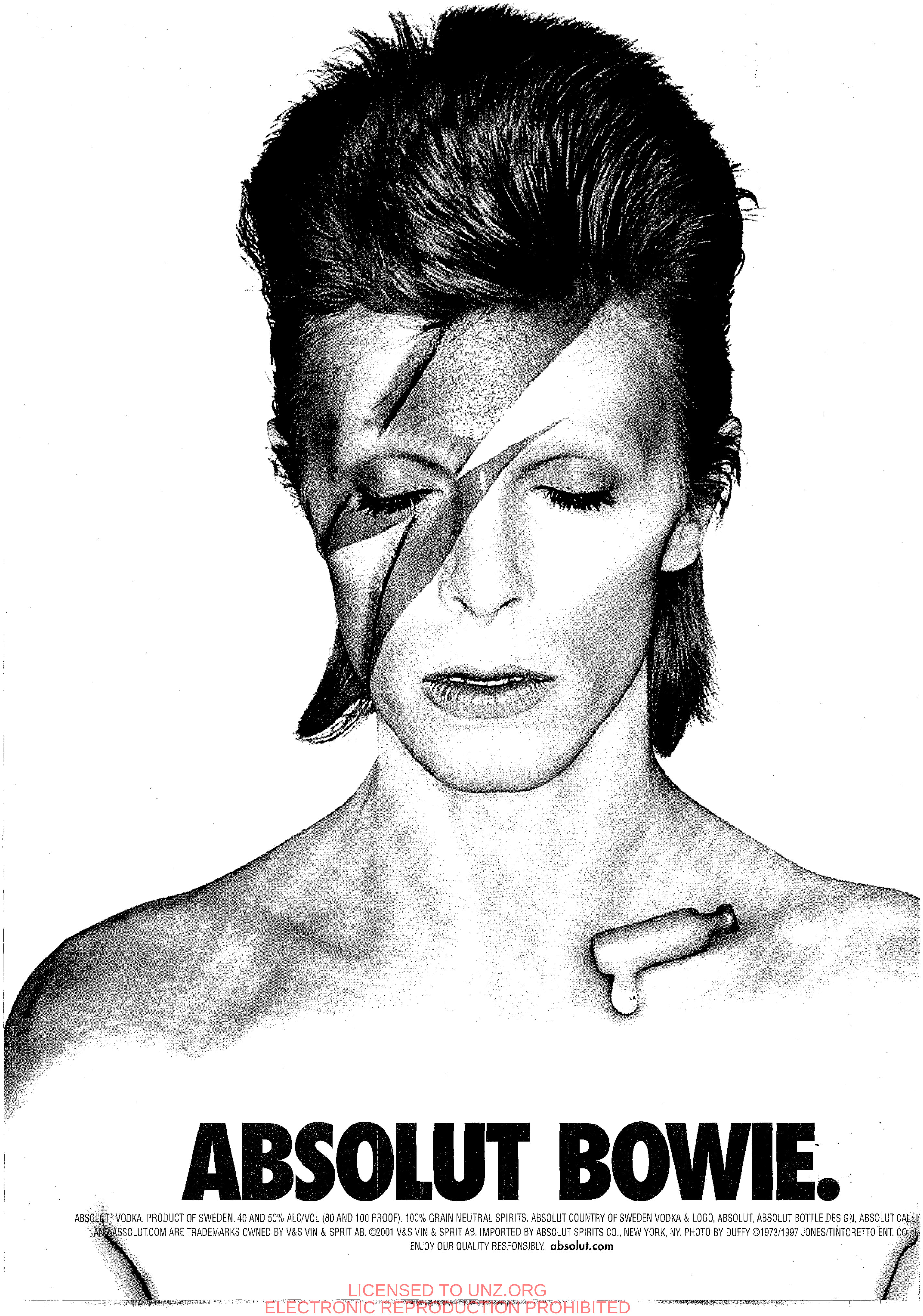

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